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Wednesday 8 December 2021



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AUCTION

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1

*1

AN ATTIC BLACK-FIGURED TREFOIL-LIPPED OINOCHOE
ATTRIBUTED TO THE GELA PAINTER, CIRCA 510-490 B.C.

6¾ in. (17.2 cm.) high

£6,000-8,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

The scene shows the struggle for the Delphic tripod between Herakles and Apollo. The hero is depicted moving to the right but looking back, while holding his club and carrying the tripod, Apollo; a quiver on his back, is striding forward with his right hand grasping the tripod's ring handles. Between them is a burning altar.

PROPERTY FROM THE HANIEL FAMILY COLLECTION

Franz Hugo Ernst Eberhard Haniel (1883-1965) was the son of the German industrialist and entrepreneur in the coal and steel industry, Franz Friedrich Heinrich Wilhelm Carl Haniel (1842-1916). After completing a law degree in Bonn, he joined the family business, which is still in existence today. Here he became a mining director, as well as a member of the supervisory board. He was an avid collector of East Asian art and antiquities and acquired several objects from his friend, Prof. Dr. Ernst Buschor, one of the most influential archaeologists of his time. In 1966, after Haniel's death, the collection was given to the Staatliche Antikensammlungen und Glyptothek, Munich, on loan till the end of 1972. In 1973 it was moved to the Archaeological Collection of the University of Zurich, where it was on permanent exhibition and available for research purposes and as a source for publications.



2

*2

A GREEK MEGARIAN WARE POTTERY BOWL
HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

5½ in. (14.2 cm.) diameter

£400-600

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.



3

***3**

AN ATTIC WHITE-GROUND LEKYTHOS
CIRCA MID 5TH CENTURY B.C.

11½ in. (29.2 cm.) high

£8,000-12,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.



4

***4**

TWO ATTIC WHITE-GROUND LEKYTHOI

ATTRIBUTED TO THE CARLSBERG PAINTER, CIRCA 450-430 B.C.

92 in. (23.4 cm.) high max.

(2)

£7,000-9,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

LITERATURE:

Larger lekythoi: K. A. Neugebauer, *Antiken in deutschem Privatbesitz*, Berlin, 1938, pl. 75, no. 172.

J.D. Beazley, *Attic Red-Figure Vase-Painters*, Vol. II, Second edition, Oxford, 1963, p. 1236.3.

Beazley Archive Pottery Database no. 216464.



5

•*5

SEVEN GREEK TERRACOTTAS

HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

4 $\frac{3}{4}$ in. (11 cm.) long max.

(7)

£2,500-3,500

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

Including five mask appliques comprising a New Comedy courtesan or *Hetaira*; another theatre mask of a New Comedy slave; a mask of Dionysos; two smaller satyrs; and two fragmentary heads of a satyr and a female.

•*6

AN ETRUSCAN BRONZE HANDLE FRAGMENT

CIRCA 5TH-4TH CENTURY B.C.

8 $\frac{3}{4}$ in. (21.3 cm.) high

£1,500-2,500

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

Possibly the handle to a shovel, which would have been used for incense-burning during sacrifices, cf. S. Haynes, *Etruscan Bronzes*, London, 1985, no. 104.



6



***7**

AN ATTIC BLACK-FIGURED HYDRIA

ATTRIBUTED TO THE LEAGROS GROUP, CIRCA 520-510 B.C.

19½ in. (49.5 cm.) high

£60,000-80,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

LITERATURE:

K.A. Neugebauer, *Antiken in deutschem Privatbesitz*, Berlin, 1938, pl. 67, no. 159.

J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 165, no. 46bis.

Beazley Archive Pottery Database no. 351203.

The body of the vase is decorated with Dionysos beside a goat and an entourage of five maenads and Hermes, who is identified by his winged boots, short chiton, cloak and petasos. The scene is framed by a lotus bud chain, grape vines, and ivy tendrils. The shoulder is decorated with a departing warrior holding a Boeotian shield and standing in front of a quadriga with charioteer, between draped men seated on stools with scepters.



8

•*8

AN ETRUSCAN BRONZE MIRROR

CIRCA 3RD-2ND CENTURY B.C.

77 in. (19.9 cm.) high

£1,500-2,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

Depicting the Tinas Cliniaras facing each other. The two lines linking them are possibly part of their cult monument, the *dokana*. The small indentation in the center most likely served to hold the disk on the turning lathe.



9

•*9

AN ETRUSCAN BRONZE SITULA HANDLE

CIRCA LATE 4TH CENTURY B.C.

Handles: 4¾ in. (12.1 cm.) wide

Appliques: 2 in. (5 cm.) high max.

£700-900

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

For similar examples see no. 129, p. 223 in D. von Bothmer, et al., *Antiquities from the Collection of Christos G. Bastis*, and no. 25, p. 39 in I. Jucker, *Italy of the Etruscans*, Mainz, 1991.



10

***10**

A GREEK BRONZE DANCING SATYR

HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

3¾ in. (9.5 cm.) high

£6,000-8,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

For a similar dancing satyr with hand held up to his face see acc. no. 09.221.23 in the Metropolitan Museum of Art, New York.



11

***11**

AN ETRUSCAN BRONZE VOTIVE FEMALE FIGURE

CIRCA EARLY 5TH CENTURY B.C.

4¾ in. (11 cm.) high

£4,000-6,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.



(reverse)

***12**

AN ATTIC RED-FIGURED NOLAN AMPHORA
 ATTRIBUTED TO HERMONAX, CIRCA 470 B.C.

132 in. (33.5 cm.) high

£70,000-90,000

PROVENANCE:

Baron Maximilian Freiherr von Heyl (1844-1925) collection, Darmstadt.
 with Galerie Hugo Helbing, Munich, 1930.
 Dr. Franz Haniel (1883-1965) collection, Germany, acquired from the above;
 thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-
 1972.
 On loan to the Archaeological Collection of the University of Zurich, 1973-
 2020.

LITERATURE:

E. Langlotz, *Die Kunstsammlungen Baron Heyl*, Darmstadt: Erster Teil, Munich, 1930, no. 102, pl. 24.
 J.D. Beazley, *Attic Red-Figure Vase-Painters*, Vol. II, Second edition, Oxford, 1963, p. 488.74.
 C. Berard, (ed.), *Images et société en Grèce ancienne, L'iconographie comme méthode d'analyse*, Cahiers d'Archeologie Romande 36, Lausanne, 1987, p. 171, figs. 1-2, 172, fig. 3(D).
 L. Burn and R. Glynn, *Beazley Addenda*, Oxford, 1982, p. 121.
 T.H. Carpenter, with T. Mannack and M. Mendonca, *Beazley Addenda*, 2nd edition, Oxford, 1989, 248.
 Beazley Archive Pottery Database no. 205457.



(obverse)

Maximilian Heyl came from a wealthy family of industrialists who acquired a great fortune through the leather industry in Worms, Germany. Together with his wife, Doris von Heyl, he amassed a large collection of art which included antiquities, Old Master paintings and sculpture. After the death of his wife in 1930, most of the collection was sold at auction at Galerie Hugo Helbing in Munich. A number of these pieces can now be found in prominent institutions around the world, such as the Metropolitan Museum of Art in New York, the Antikensammlung in Berlin and the National Museum in Warsaw.

The vase painter Hermonax was a pupil of the great Berlin Painter. Side A depicts a maenad holding a thyrsos in one hand and brandishing a snake in the other hand at a dancing satyr. The reverse depicts a maenad, running with purpose whilst holding a thyrsos in her left hand and with her right hand outstretched. Despite the threatening gesture of the snake and the determined stance of the maenads, both their faces are serene and charming due to Hermonax's unique way of drawing the profile eye, which M.

Robertson notes in *The Art of Vase Painting in Classical Athens*, Cambridge, 1992, p. 176, is most closely paralleled in the work of the Amphitrite Painter. The scene showcases the aggression between the sexes but also the typical comical element to a Dionysiac scene: the maenad advances menacingly towards the seemingly unaware dancing satyr and the second maenad runs away as if she were being attacked, but we remain in suspense as to whether she is escaping from the satyr or from her companion with the snake. Hermonax enjoyed pursuit-scenes and similar iconography can be seen in many works by him, such as the Nolan amphora at the Pushkin State Museum of Fine Arts, Moscow, Inv. no. 601.

The shape of the vase is termed a Nolan amphora after Nola, Italy, where the first examples of the shape were discovered. Nolan amphorae have a distinctive shape, which is characterized by an ovoid body, an elongated flaring neck, an inverted lip with grooves for a lid, and handles that rise from the shoulder and join the piece at the base of the neck. They were most likely used to store wine, olives, or oil.

•*13

TWO PAIRS OF GREEK AND ROMAN GOLD EARRINGS

CIRCA 2ND CENTURY B.C. - 2ND CENTURY A.D.

2 in. (5 cm.) long max.

(4)

£2,000-3,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

•*14

TWO PAIRS OF GREEK GOLD EARRINGS

HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

¾ in. (2 cm.) wide max.

(4)

£2,000-3,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

•*15

A GROUP OF GREEK AND ROMAN GOLD JEWELLERY

CIRCA 2ND CENTURY B.C. - 4TH CENTURY A.D.

Pins: 4 in. (10.2 cm.) long max.

Earrings: 1¼ in. (3 cm.) long max.

(11)

£1,500-2,500

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.



13

13



14



15



•*16

FIVE PAIRS OF ROMAN GOLD EARRINGS

CIRCA 1ST-3RD CENTURY A.D.

5/7 in. (1.7 cm.) wide max.

(10)

£1,500-2,500

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

•*17

A GROUP OF GREEK GOLD JEWELLERY

CIRCA 3RD-1ST CENTURY B.C.

Diadem: 9 in. (23 cm.) long

(7)

£1,000-1,500

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

For similar funerary diadem examples, see D. Williams and J. Ogden, *Greek Gold Jewellery of the Classical World*, London, 1994, pp. 234-235, nos 168-169.

•*18

FIVE ROMAN GOLD AND INTAGLIO FINGER RINGS AND A LATER RING

CIRCA 1ST CENTURY B.C.-3RD CENTURY A.D.

3/4 in. (2 cm.) wide max.

(6)

£1,500-2,500

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

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16



17



18



19

***19**

AN EGYPTIAN CORE-FORMED GLASS AMPHORISKOS

NEW KINGDOM, 19TH DYNASTY, CIRCA 1292-1185 B.C.

4¾ in. (11 cm.) high

£15,000-25,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

Said to have been made solely for the royal court, core-formed glass vessels were luxury objects, which became popular from the reigns of Amenhotep III and his son Akhenaten. The rich blues and blue-greens and lustrous surfaces, imitated in glass the colours and appearance of gemstones, especially turquoise and lapis lazuli. For a similar vessel with a raised foot see acc. no. 26.7.1177 in the Metropolitan Museum of Art, New York.

***20**

A ROMAN MARBLED GLASS FLASK

CIRCA 1ST CENTURY A.D.

13½ in. (34.3 cm.) high

£8,000-12,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.



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LITERATURE:

S. B. Matheson, *Ancient Glass in the Yale University Art Gallery*, Yale University, 1980, p. 25, no. 65, in footnote.

For a similar flask catalogued as a perfume container in marbled white and amber glass, measuring 24 cm. tall, see no. 65 in S. B. Matheson, *Ancient Glass in the Yale University Art Gallery*, Yale University, 1980, where it mentions another group of similar vessels now in the Archaeological Museum, Naples, found in Pompeii.



21

•*21

FOUR EASTERN MEDITERRANEAN AND ROMAN GLASS VESSELS

CIRCA 4TH CENTURY B.C.-4TH CENTURY A.D.

3½ in. (9 cm.) cm high max.

(4)

£3,000-4,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

•*22

A LATE ROMAN GLASS JAR

CIRCA 4TH-5TH CENTURY A.D.

3½ in. (9 cm.) high

£1,500-2,500

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.



22

•*23

THREE ROMAN GLASS VESSELS

CIRCA 1ST-5TH CENTURY A.D.

4½ in. (11.5 cm.) high max.

(3)

£1,000-1,500

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

•*24

SIX ROMAN AND ISLAMIC GLASS VESSELS

CIRCA 1ST-10TH CENTURY A.D.

6½ in. (16.5 cm.) high max.

(6)

£2,000-3,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.





25



26

•*25

TWO LATE ROMAN GLASS VESSELS

CIRCA 4TH-5TH CENTURY A.D.

7¼ in. (18.5 cm.) high max.

£1,500-2,500

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.

•*26

TWO LATE ROMAN GLASS FLASKS

CIRCA 4TH-5TH CENTURY A.D.

(2) 12¼ in. (31 cm.) high max.

£3,000-4,000

PROVENANCE:

Dr. Franz Haniel (1883-1965) collection, Germany; thence by descent.

EXHIBITED:

On loan to the Staatliche Antikensammlungen und Glyptothek, Munich, 1966-1972.

On loan to the Archaeological Collection of the University of Zurich, 1973-2020.



27

PROPERTY FROM THE LIGABUE FAMILY COLLECTION

***27**

A CYCLADIC MARBLE HEAD

EARLY SPEDOS VARIETY, EARLY CYCLADIC II, CIRCA 2600-2500 B.C.

2 in. (5 cm.) high

£8,000-12,000

PROVENANCE:

Professor Hans Erlenmeyer (1900-1967), Basel (as per 1970 invoice).
with Ugo Donati, Lugano, 20 September 1970.

Dr Giancarlo Ligabue (1931-2015), Venice, acquired from the above.



28

PROPERTY OF A EUROPEAN COLLECTOR

•*28

A CYCLADIC MARBLE SCHEMATIC IDOL AND PALETTE

EARLY CYCLADIC I-III, CIRCA 3200-2000 B.C.

Idol: 4 $\frac{1}{2}$ in. (11.7 cm.) long

Palette: 4 $\frac{1}{2}$ in. (10.9 cm.) long

£4,000-6,000

PROVENANCE:

Dr Arthur von Arx collection, Solothurn.

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

LITERATURE:

P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania, 1996, p. 267, pl. 43c, E28.

According to P. Getz-Gentle (op. cit.), the schematic idol is said to have been found with the palette. The Apeiranthos type figure can be dated to no earlier than Early Cycladic I-II, and therefore may be later than the palette.



30



29

•*29

A CYCLADIC MARBLE SHALLOW LUG BOWL

GROTTA-PELOS CULTURE, CIRCA 3000-2800 B.C.

9¼ in. (23.5 cm.) diam.

£5,000-8,000

PROVENANCE:

Archéologie, Francois De Ricqlès, Drouot Richilieu, Paris, 29 and 30 September 1997, lot 449.

For similar lug bowl, cf. P. Getz-Gentle, *Stone Vessels of the Cyclades in the Early Bronze Age*, Pennsylvania State University, 1996, D4 and D55, pp. 259 and 263, pls 31-35.

•*30

A CYCLADIC MARBLE PALETTE

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

8 in. (20.4 cm.) long

£4,000-6,000

PROVENANCE:

Archéologie, Francois De Ricqlès, Drouot Richilieu, Paris, 29 and 30 September 1997, lot 452.



31

***31**

A CYCLADIC MARBLE KANDILA

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

12¼ in. (31.2 cm.) high

£30,000-50,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



32

***32**

A CYCLADIC MARBLE KANDILA

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

6½ in. (16.4 cm.) high

£5,000-7,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



33



34

PROPERTY FROM THE LIGABUE FAMILY COLLECTION

***33**

A CYCLADIC POTTERY LIDDED PYXIS
EARLY CYCLADIC II, CIRCA 2800-2300 B.C.

5¼ in. (14.6 cm.) diam.; 5½ in. (14 cm.) high

£5,000-7,000

PROVENANCE:

Dr Giancarlo Ligabue (1931-2015), Venice, received as a gift in 1965.

LITERATURE:

G. Ligabue and G. Rossi-Osmida, *Dea Madre*, Milan, 2006, p. 118.

The wedge-shaped decoration around the lid can be seen on various domestic ware objects. See the Museum of Cycladic Art, inv. no. 971 for a "frying pan" and the National Archaeological Museum, Athens, no. 6180, for a krater. The spool-shape can be found in numerous cycladic marble pyxides.



Display cabinet at Palazzo Erizzo-Ligabue, Venice, in the 1970s showing lot 33 and lot 144. Courtesy of Fondazione Giancarlo Ligabue.

***34**

A CYCLADIC POTTERY LIDDED PYXIS
EARLY CYCLADIC II, CIRCA 2700-2300 B.C.

4½ in. (11.5 cm.) diam; 4⅞ in. (10.5 cm.) high

£6,000-8,000

PROVENANCE:

Dr Giancarlo Ligabue (1931-2015), Venice, acquired on the Rome art market in 1968.



35



36

PROPERTY OF A EUROPEAN COLLECTOR

***35**

TWO CYCLADIC POTTERY PYXIDES

EARLY CYCLADIC I, CIRCA 3200-2700 B.C.

5½ in. (14 cm.) diam. max.

£7,000-9,000

PROVENANCE:

Lidded pyxis: Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

Unlidded pyxis: *Archéologie*, Francois De Ricqlès, Drouot Richilieu, Paris, 29 and 30 September 1997, lot 447 (part).

For similar cylindrical pyxides with incised decoration, see J. Thimme ed., *Art and Culture of the Cyclades in the Third Millennium B.C.*, Chicago and London, 1977, pp. 109-110 and 347-348, nos 388-391. Incised patterns on a burnished coarse clay were the most common form of decoration in Early Cycladic or Grotta-Pelos culture, sometimes enhanced by a white chalk-like filling. Pyxides were essentially lidded boxes, used for storing precious objects or cosmetics.

***36**

A CYCLADIC MARBLE BOWL

EARLY CYCLADIC II, CIRCA 2700-2200 B.C.

47 in. (12.3 cm.) diam.

£2,000-3,000

PROVENANCE:

Archéologie, Francois De Ricqlès, Drouot Richilieu, Paris, 29 and 30 September 1997, lot 453.

***37**

FOUR CYCLADIC MARBLE BOWLS

EARLY CYCLADIC I-II, CIRCA 3200-2300 B.C.

5½ in. (13.6 cm.) diam. max.

£3,000-5,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



37



38

***38**

A MINOAN SERPENTINE OIL LAMP

MINOAN III-MIDDLE MINOAN II, CIRCA 2000 B.C.

92 in. (23.3 cm.) wide incl. handles

£7,000-9,000

PROVENANCE:

Archéologie, Francois De Ricqlès, Drouot Richilieu, Paris, 29 and 30 September 1997, lot 448.

For a similar lamp also in stone, cf. C. Zervos, *L'art de la Crète Néolithique et Minoenne*, Paris, 1956, p. 154, no. 150.

PROPERTY FROM THE LIGABUE FAMILY COLLECTION

***39**

A MINOAN TERRACOTTA VOTIVE FIGURE OF A MAN

MIDDLE MINOAN, CIRCA 2000-1700 B.C.

5 7/8 in. (14.9 cm.) high

£4,000-6,000

PROVENANCE:

J. Ullman collection, circa 1966-67 (as per 1971 invoice).
with Nina Borowski, Galerie Archéologie, Paris, 1971.
Dr Giancarlo Ligabue (1931-2015), Venice, acquired from the above.

Produced for dedication in sanctuaries. Cf. Inv no. 1907,0119.3 at the British Museum, London.



39



40

***40**

A MYCENAEAN POTTERY KYLIX
LATE HELLADIC III, CIRCA 1300 B.C.

7¼ in. (18.5 cm.) high

£6,000-8,000

PROVENANCE:

Dr Giancarlo Ligabue (1931-2015), Venice, acquired in 1965.

LITERATURE:

G. Ligabue, *Il pane e la chiglia*, Venice, 1985, p. 63.

M. Centanni, 'Le Origini di Venezia', in *Ligabue Magazine* 34, Venice, 1999, p.175.

PROPERTY OF A EUROPEAN COLLECTOR

•*41

A MYCENAEAN PAINTED TERRACOTTA ENTHRONED FIGURE
LATE HELLADIC III, CIRCA 1400-1100 B.C.

2½ in. (6.5 cm.) high

£3,000-5,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

LITERATURE:

P. Amandry, "Sièges mycéniens tripodes et trépied pythique," in *Philia Epe eis Georgion E. Mylonan*, Athens, 1986-1990, p. 174, no. 79 (not ill.)



41



42

•*42

A GREEK TERRACOTTA FIGURE
CIRCA LATE 6TH CENTURY B.C.

2¾ in. (7 cm.) long

£1,000-1,500

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



43

PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

***43**

TWO CORINTHIAN BLACK-FIGURED ALABASTRA
MIDDLE CORINTHIAN, CIRCA 600-575 B.C. AND
ETRUSCO-CORINTHIAN, CIRCA 575-550 B.C.

8 in. (20.3 cm.) high max.

(2)

£8,000-12,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

•*44

AN ETRUSCAN FRAGMENTARY TERRACOTTA
GORGONEION ANTEFIX
CIRCA 5TH CENTURY B.C.

11 in. (28 cm.) high

£4,000-6,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



44



45



46

PROPERTY OF A GENTLEMAN

45

A GREEK TERRACOTTA HERM

SOUTH ITALY, CIRCA 4TH-3RD CENTURY B.C.

24½ in. (62.3 cm.) high

£6,000-8,000

PROVENANCE:

Private collection, Switzerland, acquired in the 1970s; and thence by descent. *Antiquities*, Christie's, London, 6 December 2016, lot 40. Acquired by the present owner from the above.

The back of the base inscribed with the workshop signature in Greek letters 'ΔΤ'. In the ancient world herms were monuments with an apotropaic function, typically placed at crossroads, boundaries and gates. They are connected with the god Hermes, protector of travellers and merchants, whose bust they often depict.

PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

***46**

AN ETRUSCAN TERRACOTTA HEAD OF A YOUTH

CIRCA 4TH CENTURY B.C.

7 in. (17.7 cm.) high

£2,000-3,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



47

•*47

AN ATTIC POTTERY FIGURAL OINOCHOE
CIRCA EARLY 5TH CENTURY B.C.

7 in. (18 cm.) high

£4,000-6,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



48

•*48

AN ATTIC POTTERY HERAKLES FIGURAL OINOCHOE

ATTRIBUTED TO THE COOK CLASS, CIRCA 500-475 B.C.

5 3/4 in. (14.6 cm.) high

£4,000-6,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

For a similar example depicting Herakles in the National Museum of Scotland, Edinburgh, see Beazley Archive Pottery Database no. 44492.



49

•*49

AN ATTIC POTTERY FIGURAL OINOCHOE
ATTRIBUTED TO THE COOK CLASS, CIRCA 500-475 B.C.

5 3/8 in. (15 cm.) high

£3,000-5,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



50

PROPERTY OF A EUROPEAN COLLECTOR

***50**

AN ATTIC BLACK-FIGURED AMPHORA
CIRCA LATE 6TH CENTURY B.C.

12¼ in. (31 cm.) high

£8,000-12,000

PROVENANCE:

Archéologie, Francois De Ricqlès, Drouot Richilieu, Paris, 29 and 30 September 1997, lot 529.



51



52

PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

•*51

AN ATTIC BLACK-FIGURED MASTOID SKYPHOS
CIRCLE OF THE HAIMON PAINTER, CIRCA EARLY 5TH CENTURY B.C.

4¼ in. (10.8 cm.) wide excl. handles

£2,000-3,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

•*52

AN ATTIC BLACK GLAZED KANTHAROS AND FEEDER FLASK
CIRCA 5TH-4TH CENTURY B.C.

27 in. (71 cm.) high max.

£700-900

PROVENANCE:

Archéologie, Francois De Ricqlès, Drouot Richilieu, Paris, 29 and 30 September 1997, lot 123.

(54)

PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

•53

AN ATTIC RED-FIGURED LEKYTHOS

ATTRIBUTED TO THE BOWDOIN PAINTER, CIRCA 475 B.C.

9¾ in. (24.7 cm.) high

£5,000-8,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



53

PROPERTY FROM A BELGIAN FAMILY COLLECTION

54

AN ATTIC RED-FIGURED KYLIX

ATTRIBUTED TO GROUP YZ, CIRCA 4TH CENTURY B.C.

10⅞ in. (26.3 cm.) diam. excl. handles

£6,000-8,000

PROVENANCE:

Belgium private collection, acquired in the late 1980s-1990s.



54

31



55



PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

•*55

TWO APULIAN RED-FIGURED PLATES

CIRCA LATE 4TH CENTURY B.C.

11½ in. (28.2 cm.) diam. max.

(2)

£4,000-6,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The smaller plate belongs to those connected with the workshop of the Darius and Underworld Painters, from the Group of Zurich 2660, *cf.* A. D. Trendall & A. Cambitoglou, *The Red-figured Vases of Apulia*, Vol. II, Oxford, 1982, pl. 252. The larger plate belongs to those by the followers of the Patera and Baltimore Painter.



56



•*56

TWO APULIAN GNATHIAN-WARE PROCHOI

CIRCA LATE 4TH CENTURY B.C.

8 in. (20.4 cm.) high

(2)

£2,000-3,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



57



•*57

TWO APULIAN GNATHIAN-WARE SKYPHOI

CIRCA 320-310 B.C.

4½ in. (11.5 cm.) high max.

(2)

£2,500-3,500

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

These two skyphoi recall the Painter of Lecce 1075.



58

•*58

AN APULIAN RED-FIGURED SQUAT LEKYTHOS
CIRCA MID 4TH CENTURY B.C.

5 $\frac{1}{2}$ in. (14.3 cm.) high

£3,000-5,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

•*60

AN APULIAN XENON WARE STEMLESS KYLIX AND A KANTHAROS

CIRCA LATE 4TH CENTURY B.C.

Stemless kylix: 7.7 in. (19.8 cm.) diam. incl. handles

Kantharos: 4 $\frac{1}{4}$ in. (12.1 cm.) high

£1,500-2,500

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The stemless kylix is attributed to the Red Swan Group.



59

•*59

A GREEK BLACK-GLAZED HYDRIA
SOUTH ITALY, CIRCA LATE 4TH CENTURY B.C.

11 $\frac{1}{2}$ in. (28.9 cm.) high

£2,000-3,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



60

(2)



61

•*61

FOUR CANOSAN TERRACOTTA FEMALE FIGURES

APULIA, CIRCA 3RD CENTURY B.C.

12½ in. (31.7 cm.) high max

(4)

£5,000-7,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



62

•*62

FIVE CANOSAN TERRACOTTAS

APULIA, CIRCA 3RD CENTURY B.C.

6 in. (15.3 cm.) high max.

(5)

£1,500-2,500

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

•*63

A CANOSAN POTTERY FIGURAL OINOCHOE

APULIA, CIRCA LATE 4TH-EARLY 3RD CENTURY B.C.

11 in. (28.1 cm.) high

£2,000-3,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PROPERTY FROM A SWISS PRIVATE COLLECTION

•*64

A PAIR OF CANOSAN TERRACOTTA HORSES

APULIA, CIRCA 3RD CENTURY B.C.

12½ in. (31.8 cm.) long

£8,000-12,000

PROVENANCE:

with Jean-Louis Domercq, prior to 1988.
Acquired by the present owner from the above.



63

(2)



64



65

PROPERTY OF A EUROPEAN COLLECTOR

•*65

AN EAST GREEK MARBLE TORSO OF A KORE

IONIA, ARCHAIC PERIOD, CIRCA MID-6TH CENTURY B.C.

13 in. (33 cm.) high

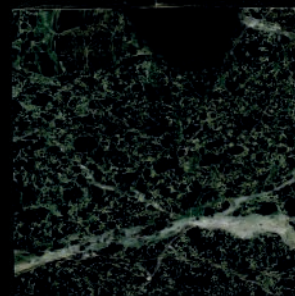
£5,000-8,000

PROVENANCE:

with Nicolas Koutoulakis (1910-1996), Paris and Geneva, acquired 1976; thence by descent.

This fragmentary under life-size kore is depicted wearing a finely-pleated linen tunic called a chiton, fastened at the shoulders and tied around the waist and hidden by the overfold. The maiden holds a linear-shaped offering in her right hand against her chest and her left hand clutches part of the fabric of the chiton, a gesture typical of the kore statue type. The curved, symmetrical lines formed by the folds of the drapery relieve the strict frontality and verticality of the kore.

Korai were used both as funerary monuments and as religious dedications in Greek sanctuaries. Women wore drapery, whereas male youths (kouroi) were shown nude. For a similar type, see the kore dedicated by Cheramyes, from the Heraion at Samnos, in A. Stewart, *Greek Sculpture*, Vol 2, Yale, 1990, no. 93-96.



66

•*66

A GREEK MARBLE HEAD OF A YOUTH

LATE CLASSICAL TO EARLY HELLENISTIC PERIOD, CIRCA 4TH CENTURY B.C.

8 in. (20.4 cm.) high

£5,000-8,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

This head of a youth is likely to have come from a deep relief as evidenced by the attachment break at the back of his head. The soft modelling of the features with the thickly-lidded almond-shaped eyes and full mouth recall the sensitively-modelled figures found on Greek grave naiskoi multfigured scenes, for example a larger head in the Getty Villa, see J. Grossman, *Greek Funerary Sculpture*, Los Angeles, 2001, p. 54, no. 19, with a similar sharp upper eye lids and brows. This head has a visible assymetry which would suggest that he would have been seen in three-quarters view on the right of the composition and perhaps would have been viewed from below as some large scale naiskoi would have been placed on terraces high above the street level of the viewer.



(detail)

PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

■*67

A GREEK MARBLE FUNERARY STELE OF AN ATHLETE
THESSALIAN OR IONIAN, SEVERE STYLE, CIRCA 475-460 B.C.

40¾ in. (103.5 cm.) high

£50,000-80,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

At the end of the Archaic period, a law was passed in Attica that prohibited the erection of grave monuments, however production continued in other parts of Greece, including Thessaly in north eastern Greece, the greek islands, Italy, and the Black Sea. It was not until the end of the 5th Century that the production of grave monuments appeared once more in Athens. The Severe Style (Early Classical) began at the end of the Persian wars, circa 480 B.C. and came to an end in circa 450 B.C.

Grave reliefs of this period are tall, narrow and usually depict just one figure, including old men and athletes, as on the above relief. The somewhat unnatural representation of the athlete's body, and the depiction of stylized, exaggerated musculature, is typical of the Severe style. For an athlete in a comparable pose with a similar angle to his head see a relief originally from the island of Nisyros and now in the Istanbul Archaeological Museum, Turkey, acc. no. 1142 T. It is interesting to also note here the narrowness of the panel with the figure almost touching the outer edges. For a Severe Style stele with an athlete holding a strigil, see inv no: 2003.004.001 in the Michael C. Carlos Museum.

For a rare Attic example in the Severe Style with a youth, his head similarly cast down, cf. N.E. Kaltsas, *Sculpture in the National Archaeological Museum, Athens*, pp. 88-89, no. 152. For other reliefs from Thessaly, *op.cit.* nos. 173-176.

The left side of the stele is engraved with an indistinguishable inscription with the name of the deceased ending "...tamas".



■*68

A GREEK MARBLE FUNERARY STELE

CLASSICAL PERIOD, CIRCA EARLY 4TH CENTURY B.C.

34½ in. (87.5 cm.) high

£60,000-80,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

Here the funerary loutrophoros is shown in relief on a grave stele. The contours of the handles are sculpted, the rest would have been painted on. On the body of the vessel there is a dexiosis scene with a draped female, seated on a klismos, shaking hands with a similarly aged draped male - perhaps husband and wife. Above the loutrophoros there is an inscription reading 'Epikrates,' a common Greek name.

For similar stelae dating between 400-350 B.C., Cf. M. Moltesen, *Greece in the Classical Period*, Ny Carlsberg Glyptotek, 1995, p. 124, no. 63, and N. E. Kaltsas, *Sculpture in the National Archaeological Museum, Athens*, Athens, 2002, p. 170, no. 335, and p. 181, no. 359.



(detail)



■*69

A GREEK MARBLE FUNERARY LEKYTHOS
CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

37 in. (94 cm.) high

£50,000-80,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva, acquired prior to 1973; thence by descent to the present owner.

The practice of using marble lekythoi as grave markers and as part of the sculptural decoration of the family plots in Attic cemeteries began at the end of the fifth century B.C. The shape was appropriate as lekythoi were vases used exclusively to hold oil, which played an important part in funerary rituals. Some were plain, while others had painted designs or sculpted reliefs, as with this example.

The front of the funerary vessel is sculpted in shallow relief with a departure scene, showing a woman and a man clasping hands. The draped woman, who extends her hand to the bearded man to the right, is seated on a *klismos*, with a figure standing behind her. There is an unintelligible Greek inscription incised above. For a similar sculpted lekythos, cf. no. 26 in J. B. Grossman, *Greek Funerary Sculpture, Catalogue of the Collections at the Getty Villa*, 2001.



■*70

A GREEK MARBLE FUNERARY STELE

CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

39 in. (99 cm.) high

£50,000-80,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

With two recessed panels sculpted in raised relief, the upper panel with an equestrian scene with a horseman and two attendants, the lower panel with the remains of a funerary banquet, the floral anthemion also carved in relief, but where the acanthus leaves would usually be, instead there is a scene of two lions attacking a bull.

A mix of floral and figurative decoration on anthemion are not uncommon and examples include helmets, goats, sirens, and male figures. Cf. M. Moltesen, *Greece in the Classical Period*, Ny Carlsberg Glyptotek, 1995, p. 102, no. 43, for a siren and two doves in shallow relief, and Arachne database no. 104026, for a stele in the Staatliche Museum, which shows a central siren and two sleeping figures. Lions are a common feature of Greek funerary sculpture, being one of the animals carved in the round and used to decorate funerary monuments - for a pair of lions in attacking stance with their front paws on bull's heads cf. N.E. Kaltsas, *Sculpture in the National Archaeological Museum, Athens*, 2002, p. 205, no. 411. Their ferocity would have ensured the protection of the dead, therefore one must assume that they play the same role on the above stele. For a stele from the east Greek world with three registers of decoration see E. Pfuhl and H. Möbius, *Die ostgriechischen Grabreliefs*, Bd. II, Mainz, 1979, no.74.



■*71

A GREEK MARBLE FUNERARY STELE

CLASSICAL PERIOD, CIRCA LATE 4TH CENTURY B.C.

44½ in. (113 cm.) high

£50,000-80,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

In 430 B.C., during the Peloponnesian War, a great plague swept through Athens. Wiping out almost 25% of the population, it lasted for three years. This catastrophic event was the impetus that re-started the production of grave stelae, allowing families to once more honour and mourn their dead with a physical monument, coming to an abrupt end in 317 B.C. when, once again, a law was passed prohibiting this ostentatious exercise of showing off wealth, which grave monuments had begun to symbolise.

Stelae became larger and wider, with not just the deceased depicted, but family members, pets and slaves. Pilasters either side and a triangular pediment, produced the effect of a small naiskos temple and carving became deeper, with some figures almost in the round. Normally the deceased was shown seated, with a popular scene being the *dexiosis*, or handshake, where a husband, wife or family member say goodbye to the departed. In the above example a female sits on a stool, a male figure, perhaps her husband, clasps her hand. Another male stands behind them, and a smaller girl, probably her maidservant, stands to the right, appearing to shyly peek around her shoulder, holding her mistress' *pyxis* which would have contained her jewellery. Although the stele is broken along the left hand lower edge, the top edge of the deceased's right foot can just be seen, which means that her feet would have been resting on a low footstool. See no. 321 in N.E. Kaltsas, *Sculpture in the National Archaeological Museum, Athens*, for a scene of mistress seated on stool with footstool, and maidservant holding *pyxis*. For similar stele with four figures *op.cit.* nos 379, 391 and 395.

On the pediment there is an indistinguishable Greek inscription which would have given the name of the deceased.



PROPERTY FROM AN ENGLISH PRIVATE COLLECTOR

72

A GREEK BRONZE HELMET OF CORINTHIAN TYPE
ARCHAIC PERIOD, CIRCA MID-6TH CENTURY B.C.

8 in. (20 cm.) high

£100,000-150,000

PROVENANCE:

with Helmut Liebert, Krefeld.

German private collection, acquired from the above, 1987; thence by descent.

with Helmut Liebert, Krefeld, acquired from the above, 2017.

U.S. Art Market, 2020.

By the late 7th and early 6th centuries B.C., the Corinthian helmet was the most popular choice in headgear due to its combination of elegant form with maximum protection, leaving just a small area of the warrior's face exposed. The type improved upon earlier models, in terms of its shape and ease of production. As seen on the present example, the Greek craftsmen of this period had learned to fashion helmets from a single sheet of bronze,

rather than two halves welded together, strengthening it and adding more protection for the warrior. It also features the peaked crest that divided the cheek- and neck-guards, as opposed to the earlier prototype on which the cheek-pieces and neck-guard were all the same length. This was perhaps adopted from the less popular Illyrian helmet, which was used concurrently (see P. Connolly, *Greece and Rome at War*, 1998, p. 60). The type also minimized the T-shaped portion of exposed skin, adding extra protection for the eyes, nose and mouth, although making it harder to breathe, see and hear. Aesthetics were also taken into account by this time, and features such as a clearly defined, stylised brow emerged, as seen with this example.

The punched holes along the perimeter were frequently employed to allow lacing of a leather or linen padded lining, which held the helmet securely on the head. This helmet is an outstanding example of the fine craftsmanship of early Greek metal work and the elegant shape is further complimented by the beautiful patches of blue azurite and malachite green patina. For related examples, see nos. 28-32 in A. Bottini, et al., *Antike Helme*, Mainz, 1988.





73

PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

■*73

A GREEK MARBLE RELIEF WITH QUADRIGA

CLASSICAL PERIOD, CIRCA LATE 5TH CENTURY B.C.

35½ in. (90 cm.) wide

£10,000-15,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The relief is reminiscent of the *apobates* votive panels that were dedicated by the race victors in the Panathenaia. For similar cf. N. Kaltsas, *Sculpture in the National Archaeological Museum, Athens*, Los Angeles, 2003, p. 139, no. 266.



74

■*74

A GREEK MARBLE VOTIVE RELIEF

LATE HELLENISTIC PERIOD, CIRCA 1ST CENTURY B.C.

16 in. (40.5 cm.) wide

£5,000-7,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The rider is shown with his cloak flowing out behind him, seated on a high stepping horse, facing a tree with large serpent entwined around the trunk and with a small altar and hound beneath. The left side and most of the free space is carved with a lower relief scrolling, foliate pattern with a bird in the top corner. Votive equestrian hero reliefs are a common type during the late Hellenistic period, honouring the deceased by transforming them into a hero where they are "characterized as larger than life" (p. 225 in Stewart, *Greek Sculpture*). The serpent is a common symbol in the cult of the dead, perhaps representing the spirit of the deceased. For the subject of equestrian heroes with serpents see LIMC, VI, pp. 1031-1038, nos. 113-253.



75

***75**

A GREEK MARBLE VOTIVE RELIEF WITH FUNERARY BANQUET
HELLENISTIC PERIOD, CIRCA LATE 2ND-1ST CENTURY B.C.

15½ in. (39.5 cm.) wide

£8,000-12,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The scene, framed within a *stoa* or portico, depicts two men reclining on a sofa during a banquet, being attended by servants, represented in diminutive size, carrying food and a crater of wine.

The motif of the funerary banquet enjoyed uninterrupted popularity in the Greek world from the 5th Century B.C., both for votive and funerary purposes, with relatively little variation in composition. For a similar banquet relief dating to the 4th Century B.C. now in the Walters Art Gallery see E. D. Reeder, *Hellenistic Art*, Baltimore, 1988, p. 88, no. 14.

.*76

A GREEK MARBLE VOTIVE RELIEF WITH FUNERARY PROCESSION
HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

14½ in. (37 cm.) high

£5,000-8,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



76



THE PROPERTY OF A GENTLEMAN

77

A GREEK BRONZE MIRROR COVER

LATE CLASSICAL TO EARLY HELLENISTIC PERIOD, CIRCA 350-300 B.C.

6½ in. (15.5 cm.) diam.

£25,000-35,000

PROVENANCE:

Roger Peyrefitte (1907-2000) collection, Paris.
French private collection, acquired from the above.

LITERATURE:

R. Peyrefitte, *Un Musée de l'Amour*, Paris, 1972, p. 80 and 152.

The sheet bronze decoration applied onto the circular cover depicts the scene of seated Ganymede offering a cup to Zeus, who perches on a square pillar beside the youth, in the form of an eagle. A draped female sits on the floor at the side reaching up to Ganymede as he turns his head to look down at her and puts his arm out in a motion of warning or resistance. Hebe, the daughter of Zeus and Hera, was the first cup-bearer of the gods. However, according to various ancient sources, either she was relieved of the position after her marriage to the hero Herakles, or, after Zeus's infatuation and

abduction of the Trojan prince Ganymede, she was dismissed, and the Trojan prince was elevated to this favoured role. In the Aeneid, Virgil writes of Juno's anger at Ganymede taking her daughter's place, in her revenge, persuading Aeolus, the god of the wind, to produce a storm and drive Aeneas's ship off-course.

The scene of Ganymede attending to Zeus in the guise of an eagle is a common one in ancient art, from gems, vases and sculpture. The addition of the reclining female is less common. For a remarkably similar bronze mirror in the Fitzwilliam Museum (GR 106.1907) cf. A. Kossatz-Deissmann, "Ganymedes", *Lexicon Iconographicum Mythologiae Classicae*, IV, 1988, p. 162, no. 168a. For a similar scene of a Roman marble sarcophagus in the Vatican cf. LIMC op. cit., p. 161, no. 109 (Arachne no: 19519). Both of these references name the female as a nymph but in the context of the cup-bearer scene perhaps she could represent Hebe - imploring Ganymede for the return of her role.

For other examples of multiple figure relief decoration on mirrors see M. Comstock and C. Vermeule, *Greek, Etruscan and Roman Bronzes in the Museum of Art Boston*, Boston, 1971, pp. 250-258, nos 361-370.



78

OTHER PROPERTIES

78 A ROMAN GILT BRONZE YOUNG ALEXANDER ON A HORSE CIRCA 1ST CENTURY A.D.

4 in. (10.4 cm.) high

£30,000-40,000

PROVENANCE:

Japanese private collection, acquired in the 1970's (as per 1988 invoice).
U.K. art market.

See M. Bieber, *Alexander the Great in Greek and Roman Art*, Chicago, 1964, no. 23, pl. XIII, for a similar equestrian bronze statuette of Alexander in the Museum of Kabul (previously at the Guimet Museum) having been found on the site of Begram in Afghanistan.



79

PROPERTY OF A BELGIAN COLLECTOR

*79 A GREEK BRONZE ATHENA CIRCA 4TH CENTURY B.C.

9½ in. (24 cm.) high

£15,000-25,000

PROVENANCE:

Swiss collection, Geneva, photographed by Frédéric Boissonnas in 1956 (No. 55. 193).
French private collection, Paris, prior to 1987.
Arachne Database no: 1140696.

Athena, the goddess of War, is depicted wearing a long *peplos* reaching her sandalled feet, styled into an ample fold at the hips. The dress is pinned at the shoulders and the chest is covered by the *aegis*, a protective device made from animal hide and gold tassels decorated with a gorgoneion and snakes, which the goddess wears in battle together with the Corinthian helmet and the (now missing) spear. The distinctive pose of this figure, with the head turned on one side and the forehead almost leaning on the lance is reminiscent of the 'Pensive Athena' type, which shows the usually fearsome and imposing goddess in a more intimate and meditative pose. For the type see the marble relief from the Classical Period in the Acropolis Museum in Athens (acc. no. 695), P. Demargne, 'Athena', in LIMC, vol. II, Zurich and Munich, 1984, no. 625.

PROPERTY OF A EUROPEAN COLLECTOR

■*80

A ROMAN MARBLE ARCHAISTIC RELIEF PANEL

NEO-ATTIC, CIRCA LATE 1ST CENTURY B.C.

35 ½ in. (90 cm.) wide

£80,000-120,000

PROVENANCE:

with Etude Couturier-Nicolay, Paris, 1976.

Nicolas Koutoulakis (1910-1996), Paris and Geneva, acquired from the above; thence by descent to the present owner.

Popular in the late Hellenistic and Augustan era, Neo-Attic sculpture recalled the Archaic Greek tradition of the late 6th and early 5th Century B.C. For archaizing relief fragments, *cf.* C. C. Vermeule, *Greek and Roman Sculpture in America*, Berkeley, 1981, pp. 195-198. The 'Puddletown Relief', *op.cit.*, p. 195, no. 161, and no. 163, both depict a procession of gods. In the above relief Zeus, followed by Hera, stands before Hebe pouring a libation. For others, *cf.* J. Stubbe Ostergaard, *Imperial Rome*, Ny Carlsberg Glyptotek, 1996, pp.174-175, nos 84-85.





■*81

**A GREEK MARBLE DOUBLE-SIDED STELE
ANTHEMION**

CLASSICAL PERIOD, CIRCA 350-320 B.C.

41 in. (104 cm.) high

£40,000-60,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

During the Classical Period the desire to have bigger, taller and more ornate funerary monuments knew no bounds, leading in the end for a funerary law to be passed, sometime between 318-307 B.C. to prohibit these extravagant displays. This massive anthemion would have crowned a tall stele, the curling split palmette emerging from thick spiralling stems. For similar see J. B. Grossman, *Greek Funerary Sculpture, Catalogue at the Collections at the Getty Villa*, Los Angeles, 2001, pp. 92-93, no. 34, and N. Kaltsas, *Sculpture in the National Archaeological Museum Athens*, 2002, p. 189, nos 372 and 383, a stele topped with an anthemion and standing over 3 metres high. For a rare double-sided anthemion, like the above example, cf. M. Comstock and C. Vermeule, *Greek, Etruscan and Roman Bronzes in the Boston Museum of Fine Arts*, Boston, 1971, p. 49, no. 72.



■*82

TWO ROMAN MARBLE SARCOPHAGUS PANELS

CIRCA 2ND CENTURY A.D.

28 in. (71 cm.) wide max.

(2)

£40,000-60,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

Both panels appear to come from the short sides of a sarcophagus and they still show the holes for the metal clamps which were used to seal the lid.

See Arachne database no. 21255 for another early Antonine sarcophagus decorated with a dionysiac scene and a centaur on one of the short sides now in the Museo Gregoriano Profano, Rome (inv. no. 10425). Centaurs appear on several Dionysiac sarcophagi in the Roman Period, playing their part in the riotous retinue of Dionysos. A sarcophagus in the Kelsey Museum of Archaeology, Michigan (inv no: KM 1981.03.0001) shows a young centaur playing the pipes and draped in a floral garland and another in the Louvre (inv. no: Ma 286) shows centaurs taking part in a bacchic procession, see no. 63, pp. 134-135 in F. Baratte and C. Metzger, *Musée du Louvre, Catalogue des sarcophages en pierre d'époques romaine et paléochrétienne*. For the theme in general see T. Sengelin "Kentauroi et Kentaurides", *LIMC*, Vol VIII, p. 715-721.



83

PROPERTY OF A EUROPEAN COLLECTOR

•***83**

A GREEK MARBLE FEMALE HEAD

LATE CLASSICAL TO EARLY HELLENISTIC PERIOD, CIRCA 4TH CENTURY B.C.

8½ in. (20.8 cm.) high

£10,000-15,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva, acquired in 1972; thence by descent to the present owner.



84

PROPERTY OF THE ESTATE OF NICOLAS KOUTOULAKIS

***84**

A ROMAN MARBLE FRAGMENTARY RELIEF WITH VEILED FEMALE FIGURE

CIRCA 1ST-2ND CENTURY A.D.

10¼ in. (26 cm.) high

£7,000-9,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



85

***85**

A ROMAN MARBLE FRAGMENTARY FEMALE HEAD
JULIO-CLAUDIAN PERIOD, CIRCA 1ST CENTURY A.D.

10½ in. (26.5 cm.) high

£12,000-18,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

Despite the high quality of the carving, this female portrait appears to have been left unfinished, with only one ear being partially carved. The oval shape of the face and the sharply delineated eyelids are consistent with many other portraits of this period and the hairstyle is typical of the Tiberian era, cf. F. Johansen, *Roman Portraits I*, Ny Carlsberg Glyptotek, 1994, pp. 188-189, no 82.



86

***86**

A ROMAN MARBLE HEAD OF A PRIEST
CIRCA 1ST CENTURY A.D.

10 in. (25 cm.) high

£8,000-12,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



***87**

A ROMAN MARBLE SILENUS CARRYING A GOAT

CIRCA 2ND CENTURY A.D.

25 in. (63.5 cm.) high

£40,000-60,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

In Roman sculpture satyrs were either shown together with Dionysos, or on their own taking part in various activities associated with the god and his revels. For a younger satyr carrying a goat *cf.* S. Schröder, *Katalog der antiken Skulpturen des Museo del Prado in Madrid*. 2004. p. 178, no. 130. For a sarcophagus panel in the Staatliche Museen, Berlin, with Dionysiac scene with satyr carrying a goat see Arachne Database no. 106101.



■*88

A ROMAN MARBLE RELIEF OF LEDA AND THE SWAN

CIRCA 1ST-2ND CENTURY A.D.

26 in. (66 cm.) high

£40,000-60,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

In Greek mythology Leda was the wife of Tyndareus, King of Sparta. Zeus falls in love with the beautiful queen and in order to have his way with her he transforms into a swan which is being chased by an eagle. The queen gives shelter to the swan on her lap, using her tunic to shield it from the eagle. Later on that same day she lays two eggs from which her children are born: Clytemnestra, future wife of Agamemnon, the beautiful Helen of Troy, and the Dioscuri Castor and Pollux.

The story was an extremely popular motif in the classical world - from gems to terracottas, life size marbles and mosaics, and in various different amorous postures; standing, crouching, reclining, grasping, kissing and stroking. For similar depictions of Leda standing with her back to the viewer, drapery around her lower body, arm raised and looking back towards the swan which is pulling her drapery away with its beak, see a column capital in the British Museum, Inv. no.: 1907.1 - 18.2 (Arachne Database no. 11148), a third century mosaic from the sanctuary of Aphrodite, Paphos, now in the Cyprus Museum (G. Camporeale, 'Leda', *LIMC* VI, , p. 236, no. 42), and a Coptic relief in the Ashmolean (*LIMC*, no. 52 op. cit.). The spherical object she holds aloft in her hand, both here and on the capital, and that both attendants hold on the Ashmolean relief, must represent the eggs she gives birth to.



89

•*89

A ROMAN BRONZE PANTHEISTIC HARPOCRATES
CIRCA 1ST CENTURY A.D.

43 in. (10.9 cm.) high

£5,000-7,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The youthful god, son of Isis and Osiris, is here shown in his distinctive pose bringing the right index finger to his mouth. In this pantheistic version, however, different attributes, normally associated with other deities, have been added such as the wings of Cupid, the winged sandals of Mercury, Fortuna's cornucopia and Hercules' lion skin. For another example of pantheistic Harpocrates with wings see T. T. Tihn, B. Jaeger and S. Puolin, 'Harpokrates', in LIMC, vol. IV, Zurich and Munich, 1988, no. 11b.



90

•*90

A GREEK BRONZE KYLIX AND OINOCHOE
CIRCA 4TH-2ND CENTURY B.C.

5¼ in. (13.3 cm.) high max.

£5,000-7,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

(2)





■*91

A ROMAN MARBLE LARARIUM

CIRCA 2ND CENTURY A.D.

30½ in. (77.5 cm.) high x 23 in. (58.5 cm.) wide x 15½ in. (39.5 cm.) deep

£40,000-60,000

PROVENANCE:

Antiquities, Sotheby's, London, 2 July 1996, lot 157.

with Galerie Günter Puhze, Germany, acquired from the above.

Designed like a temple in miniature with Corinthian pilasters, with an altar decorated with a naked youth flanked by a pair of lions, and a female bust in the pediment, this would have stood in a wealthy Roman house or garden. From the time of Augustus onwards every Roman household would have had a lararium for the *lar familiaris*, the household deity that protected the members of the family, ensuring their health and prosperity, as well as other gods favoured by the family.



92

***92**

A ROMAN MARBLE MALE PORTRAIT HEAD
LATE REPUBLICAN, CIRCA 1ST CENTURY B.C.

11 in. (28 cm.) high

£8,000-12,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva, acquired in 1972; thence by descent to the present owner.

Portraiture during the Roman Republic is characterized by extreme "verism," that is, the sitter is portrayed exactly as he appeared, with no idealizing. Skin texture, blemishes, wrinkles and stark realism were the chosen artistic vocabulary; reflecting the tradition of making a wax death mask which was displayed in the home for veneration of the ancestors. For another portrait of an elderly man with similar hair combed forward now in the collection of the Metropolitan Museum in New York see acc. no. 13.229.4.



93

PROPERTY OF A PRIVATE COLLECTOR

•93

A ROMAN MARBLE SYLVANUS
CIRCA 2ND CENTURY A.D.

18¼ in. (46.4 cm.) high

£10,000-15,000

PROVENANCE:

with Quatrain, Los Angeles, mid 1990s.
Los Angeles art market.

Antiquities, Christie's, New York, 9 December 2005, lot 325.

Antiquities, Christie's, New York, 4 June 2015, lot 88.

UAE private collection, acquired from the above sale.

Antiquities, Christie's, London, 6 December 2016, lot 46.

For the type with a goat skin tied at his right shoulder, draped see nos. 23ff., p. 552 in Nagy, "Sylvanus" in *LIMC*.



94

PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

***94**

A ROMAN MARBLE MALE PORTRAIT HEAD

TRAJANIC PERIOD, CIRCA LATE 1ST-EARLY 2ND CENTURY A.D.

11 in. (27.7 cm) high

£20,000-30,000

PROVENANCE:

Private collection, Switzerland.

Antiquities, Christie's, New York, 7 December 2000, lot 602.

The life-sized head depicts a middle-aged man, his face unlined yet mature, with his hair a mass of curling locks brushed forward on to his forehead in a style popularized by the Emperor Trajan. According to Kleiner (*Roman Sculpture*, p. 208), portraits of the Emperor Trajan "are of considerable interest because--if Augustus was the eternal youth--Trajan was the ageless adult." This agelessness clearly influenced private portraiture from the Trajanic era as seen in the present example.



95

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

95

A ROMAN MARBLE MALE PORTRAIT HEAD

CIRCA LATE 2ND CENTURY A.D.

11½ in. (29 cm.) high

£20,000-30,000

PROVENANCE:

with Ernest Brummer (1891-1964), New York and Paris, acquired in 1924.

The Ernest Brummer Collection, Vol. II; Spink & Son and Galerie Koller, Zurich, 16-19 October 1979, lot 650.

Private collection, London.

Antiquities, Bonhams, London, 1 December 2020, lot 84.



96

PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

■*96

A ROMAN MARBLE RELIEF FRAGMENT
CIRCA 1ST-2ND CENTURY A.D.

22 in. (56 cm.) wide

£8,000-12,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva;
thence by descent to the present owner.



97

■*97

A ROMAN MARBLE FRAGMENT FROM A LARGE VESSEL

CIRCA 1ST-2ND CENTURY A.D.

24 in. (61 cm.) high

£10,000-15,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva;
thence by descent to the present owner.

For vessels of various sizes carved with low relief decoration see J. Stubbe Ostergaard, *Imperial Rome*, Ny Carlsberg Glyptotek, 1996, pp. 228-231, nos 130-132. The volute krater on p. 230 preserves a lower decorative section with tongue pattern. On this examples the lower section of the vessel shows the remains of a foliate pattern beneath the main figurative scene.



98

•*98

A ROMAN MARBLE FEMALE HEAD

CIRCA 3RD CENTURY A.D.

71 in. (18 cm.) high

£4,000-6,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



99

OTHER PROPERTIES

99

A ROMAN ALABASTER HEAD OF SERAPIS

CIRCA 1ST-2ND CENTURY A.D.

6 in. (15.3 cm.) high

£12,000-18,000

PROVENANCE:

Collection Mariaud de Serres, France, acquired before 2000.
Collection Jean-Philippe Mariaud de Serres, Christie's, Paris, 16-17 February 2011, lot 400.

The origins and development of the cult of Serapis are obscure, but it is generally accepted that the deity was introduced by Ptolemy I in an effort to unite the native Egyptian and Greek communities. Indeed, Serapis embodies aspects of several different deities including the Egyptian gods Osiris and Apis and the Greek gods Dionysus and Hades. Another theory proposes that the god was brought to Egypt by Alexander the Great.



100

PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

■*100

A ROMAN MARBLE TORSO OF VENUS

CIRCA 1ST-2ND CENTURY A.D.

25½ in. (65 cm.) high

£30,000-50,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

Despite its fragmentary nature, this nude torso can be ascribed to a type of Venus Pudica, the Capitoline Venus. The goddess is shown slightly arched forward while in the act of pointing to her womb, emphasizing her fertility. This is an pose that was previously interpreted as depicting the goddess being surprised at her bath, hence her attempt to cover her breasts and pubes. For another example in the North Carolina Museum of Art see C. Vermeule, *Greek and Roman Sculpture in America*, Berkeley and Los Angeles, 1981, no. 140.



101

■*101

A ROMAN MARBLE DRAPED FEMALE FIGURE

CIRCA 1ST-2ND CENTURY A.D.

41 in. (104 cm.) high

£20,000-30,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva, acquired prior to 1987; thence by descent to the present owner.

With her relaxed stance leaning on a column, this may be a representation of a Muse, one of the nine goddesses of arts and science. They were a popular choice of decoration from the Hellenistic Period, and continued to be used by the Romans for the embellishment of theatres, baths, private estates, and in relief on sarcophagi. For a sarcophagus decorated with Muses, see no. 84, pp. 171-177 in F. Baratte and C. Metzger, *Musée du Louvre, Catalogue des sarcophages en pierre d'époques romaine et paléochrétienne*.



■*102

A ROMAN MARBLE DRAPED MALE FIGURE

CIRCA 1ST-2ND CENTURY A.D.

47 in. (119.5 cm.) high

£40,000-60,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



103



104

■*103

A ROMAN MARBLE SARCOPHAGUS FRAGMENT WITH CUPID
CIRCA 2ND-3RD CENTURY A.D.

14 in. (36 cm.) high

£4,000-6,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

PROPERTY FROM A LONDON PRIVATE COLLECTION

104

A ROMAN MARBLE THEATRE MASK
CIRCA 2ND-3RD CENTURY A.D.

8¼ in. (21 cm.) wide

£4,000-6,000

PROVENANCE:

French private collection.
UK private collection, London, acquired in 1998.

PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

*105

A ROMAN MARBLE DRAPED FRAGMENT
CIRCA 1ST-2ND CENTURY A.D.

9¾ in. (25 cm.) wide

£2,000-3,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



105



106

•*106

A ROMAN MARBLE ALTAR FRAGMENT

CIRCA 1ST-2ND CENTURY A.D.

22 in. (56 cm.) high

£3,000-5,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The narrow panel is decorated with an oinochoe, a motif which commonly recurs in Roman funerary altars as they recall the practice of pouring liquids as an act of commemoration to the deceased.



107

■*107

A ROMAN MARBLE CINERARY ALTAR

CIRCA 2ND CENTURY A.D.

22 in. (56 cm.) high

£12,000-18,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

This urn is in the form of an altar with a shallow, hollowed-out cavity to receive ashes. On the front there is a recessed panel with inscription reading, 'Marcus Manlius Zethus, freedman of Marcus. Marcus Manlius Stephanianus, son of Manlius erected this to his most indulgent father and by his widow Manlia Saturnina, to her fellow-freedman and husband. They did this for him and for themselves'. Below is a portrait of the deceased flanked by erotes holding garlands and spirally fluted columns. Each side panel is carved with a tree with birds standing below. For similar side panel decoration cf. G. B. Waywell, *The Lever and Hope Sculptures*, Berlin, 1986, lever no. 13, pl. 21.



108

■*108

A ROMAN MARBLE MOSAIC PANEL
CIRCA 4TH CENTURY A.D.

32¼ in. (82 cm.) wide

£6,000-8,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



109

■*109

A ROMAN MARBLE MOSAIC PANEL
CIRCA 4TH CENTURY A.D.

26½ in. (67.4 cm.) wide

£3,000-5,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



110

■*110

A ROMAN MARBLE MOSAIC PANEL
CIRCA LATE 4TH CENTURY A.D.

37½ in. (95.4 cm.) wide

£4,000-6,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

For a mosaic depicting an amphitheatre scene, with animals attacking one another, including several bears and bulls, cf. M. Yacoub, *The Splendours of Tunisian Mosaics*, 2007, p. 341, fig. 169.



111

•*111

**A BYZANTINE BRONZE LAMP AND PROCESSIONAL CROSS
SUPPORT PANEL**

CIRCA 5TH-12TH CENTURY A.D.

Lamp: 5¼ in. (13.3 cm.) long

Openwork support panel: 3¾ in. (9.5 cm.) long

£1,500-2,500

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The openwork panel comes from square-shaped support of a processional cross which would have been a building modelled on Byzantine church architecture of the period. This is the gable end with various key-shaped windows, a cross-shaped top window and column supports.



112

*112

A LATE ROMAN LIMESTONE BUST

CIRCA 3RD-4TH CENTURY A.D.

15 in. (38 cm.) high

£8,000-12,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

With an inscription in Greek on the chest, reading, "If anyone defecates on this lord, let him live a sinner before the gods."



113

•*113

TWO BYZANTINE BRONZE POLYCANDELA DISKS

CIRCA 5TH-7TH CENTURY A.D.

12¾ in. (32.4 cm.) diam. max.

£2,500-3,500

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



114

•*114

**A BYZANTINE BRONZE POLYCANDELON AND A
POLYCANDELON DISK**

CIRCA 5TH-7TH CENTURY A.D.

113 in. (28.7 cm.) diam. max.

£2,500-3,500

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.



115



116

PROPERTY FROM A PRINCELY COLLECTION

•115

THREE ROMAN MOULD-BLOWN GLASS VESSELS

CIRCA 1ST-2ND CENTURY A.D.

33 in. (8.4 cm.) high max.

£3,500-4,500

PROVENANCE:

The amber and cobalt-blue vessels:
with J.J. Klejman (1906-1995), New York, 1967.
Property sold for the Benefit of the Mozes S. Schupf Foundation, Inc. Mozes
S. Schupf Foundation; *Antiquities*, Sotheby's, New York, 8 June 1994, lots 212,
213.
Property from the Collection of Dodie Rosekrans; *Antiquities*, Sotheby's, New
York, 8 and 9 December 2011, lot 43.
The olive-green head flask: The property of Mr. and Mrs. Nathaniel E. Hess;
Antiquities, Sotheby's, New York, 8 June 1994, lot 215.
Property from the Collection of Dodie Rosekrans; *Antiquities*, Sotheby's, New
York, 8 and 9 December 2011, lot 43.

•116

A ROMAN GREEN GLASS CYLINDRICAL FLASK WITH BRONZE HANDLE

CIRCA LATE 1ST-2ND CENTURY A.D.

8¼ in. (21 cm.) high

£3,000-5,000

PROVENANCE:

with Sheppard and Cooper Ltd, London.
Plesch Collection, U.K. (no. AGv 21h), acquired from the above, 1992.
The Plesch Collection of Ancient Glass; Christie's, London, 28 April 2009, lot
46.



117



118



119

•117

A GREEK GREEN GLASS BOWL

HELLENISTIC PERIOD, CIRCA 2ND-1ST CENTURY B.C.

6¼ in. (16 cm.) diameter.

£800-1,200

PROVENANCE:

with J. Häring, Freiburg.
Plesch Collection, U.K. (no. AGh 16M), acquired from the above, 1978.
The Plesch Collection of Ancient Glass; Christie's, London, 28 April 2009, lot 54.

PROPERTY OF A BELGIAN COLLECTOR

***118**

**A ROMAN PALE BLUE GLASS PILLAR-
MOULDED BOWL**

CIRCA 1ST CENTURY B.C./A.D.

5½ in. (13 cm.) diam.

£4,000-6,000

PROVENANCE:

with Sheppard & Cooper, London, 1994 (*Glass: The Eighth Wonder of the Ancient World*, no. 22).
Fine Antiquities, Christie's, London, 3 July 1996, lot 269.

EXHIBITED:

Allard Pierson Archaeological Museum, Amsterdam, 17 May - 16 September 2001, no. 140.

PROPERTY FROM A PRINCELY COLLECTION

•119

A ROMAN CLEAR GLASS BEAKER

CIRCA 1ST-2ND CENTURY A.D.

4 in. (10 cm.) high

£1,500-2,500

PROVENANCE:

with Robin Symes, London.
Plesch Collection, U.K. (no. AGh 10B), acquired from the above at the Buxton Antiques Fair, 1966.
The Plesch Collection of Ancient Glass, Christie's, London, 28 April 2009, lot 6.

This particularly fine beaker belongs to a class identified by Isings as shape 36c, cf. C. Isings, *Roman Glass from Dated Finds*, Groningen, 1957, pp. 51-2; and A. von Saldern et al., *Gläser der Antike: Sammlung Erwin Oppenländer*, Köln, 1974, p. 204, no. 573a.



120

121

•120

FOUR ROMAN GLASS VESSELS

CIRCA 2ND-5TH CENTURY A.D.

6 $\frac{7}{8}$ in. (17.6 cm.) high max.

£1,000-1,500

PROVENANCE:

with R.J.H. Ramselaar, Blaricum.

Acquired between the 1960s and the 1990s.

Twenty Rooms: The Private Collection of the late Mrs Elias-Vaes; Christie's, Amsterdam, 27, 28 and 29 April 2010, lot 77.

EXHIBITED:

The spherical flask and double balsamarium: Rotterdam, Historisch Museum, *Bezeten Bezit, Keuzetentoonstelling uit de verzameling van Mevrouw W.G. Elias-Vaes te Rotterdam*, exhibition catalogue, 18 April - 1 August 1970, nos. 790 and 787.

•121

A ROMAN PALE GREEN GLASS SPRINKLER FLASK

EASTERN MEDITERRANEAN, CIRCA 3RD-4TH CENTURY A.D.

(4) 5 in. (12.6 cm.) high

£1,500-2,500

PROVENANCE:

J. Häring, Freiburg.

Plesch Collection, UK (no. AGv 13D), acquired from the above, 1980.

The Plesch Collection of Ancient Glass, Christie's, London, 28 April 2009, lot 30.



122

•122

A ROMAN PALE GREEN GLASS OVAL DISH
CIRCA 2ND-4TH CENTURY A.D.

97 in. (25 cm.) diameter

£1,000-1,500

PROVENANCE:

with Spink & Son, London.

Plesch Collection, UK (no. AGh 25), acquired from the above, 1971.

The Plesch Collection of Ancient Glass; Christie's, London, 28 April 2009, lot 44.



123

•123

TWO ROMAN GLASS JUGS
CIRCA 2ND CENTURY A.D.

10½ in. (27 cm.) high. max.

(2)

£3,000-5,000

PROVENANCE:

The clear glass jug:

with Bluett & Sons, London.

Plesch Collection, U.K. (no. AGv 27ha), acquired from the above, 1968.

The Plesch Collection of Ancient Glass; Christie's, London, 28 April 2009, lot 41.

The green glass jug:

with Sidney Moss, London.

Plesch Collection, U.K. (no. AGv 24D), acquired from the above, August 1972.

The Plesch Collection of Ancient Glass; Christie's, London, 28 April 2009, lot 42.



124

•124

TWO ROMAN GLASS VESSELS
CIRCA LATE 1ST-4TH CENTURY A.D.

8½ in. (20.7 cm.) high max.

(2)

£1,500-2,500

PROVENANCE:

with Sheppard & Cooper, London.

The Wunsch Foundation, New York, acquired from the above, 1993.

Property of the Wunsch Foundation; *Antiquities*, Christie's, New York, 8 June 2012, lot 157 and 159.

For the shape and the ribbing of the olive brown jar, see no. 116 in E. M. Stern, *Roman, Byzantine, and Early Medieval Glass, 10 BCE-700 CE*, Ernesto Wolf Collection, Ostfildern-Ruit, 2001.



125

•125

FOUR ROMAN GLASS VESSELS

CIRCA 1ST- 4TH CENTURY A.D.

11 $\frac{5}{8}$ in. (29.5 cm.) high. max.

(4)

£5,000-8,000

PROVENANCE:

The clear glass flask:

Antiquities, Christie's, London, 6 December 1972, lot 147.

Plesch Collection, U.K. (no. AGv. 14B), acquired from the above.

The Plesch Collection of Ancient Glass; Christie's, London, 28 April 2009, lot 4.

The green glass flask:

Antiquities, Christie's, London, 6 December 1972, lot 158.

Plesch Collection, U.K. (no. AGv. 29), acquired from the above.

The Plesch Collection of Ancient Glass; Christie's, London, 28 April 2009, lot 33.

The green glass flask:

Antiquities, Christie's, London, 6 December 1972, lot 157.

Plesch Collection, U.K. (no. AGv. 24E), acquired from the above

The Plesch Collection of Ancient Glass; Christie's, London, 28 April 2009, lot 45.

The green glass unguentarium:

Antiquities, Sotheby's, London, 8 May 1978, lot 229.

Plesch Collection, U.K. (no. AGv. 25C), acquired from the above

The Plesch Collection of Ancient Glass; Christie's, London, 28 April 2009, lot 48.

•126

A ROMAN TRANSLUCENT GREEN GLASS FLASK

CIRCA 1ST-2ND CENTURY A.D.

7 $\frac{1}{2}$ in. (19 cm.) high

£1,500-2,500

PROVENANCE:

Shirley Warren, U.K.

Plesch Collection, UK (no. AGv 19A), acquired from the above at the Buxton

Antiques Fair, 1993.

The Plesch Collection of Ancient Glass, Christie's, London, 28 April 2009, lot 47.



126



127



128



129

•127

A ROMAN CLEAR GLASS FLASK CIRCA 3RD-4TH CENTURY A.D.

11½ in. (29.1 cm.) high

£4,000-6,000

PROVENANCE:

with K. H. Zühlendorf, Cologne.
Plesch Collection, U.K., (no. AGv 29a), acquired
from the above, 1973.
The Plesch Collection of Ancient Glass; Christie's,
London, 28 April 2009, lot 28.

•128

TWO ROMAN GLASS VESSELS AND AN OPENWORK JUG HANDLE CIRCA 3RD-5TH CENTURY A.D.

7½ in. (19cm.) high. max.

£4,000-6,000

PROVENANCE:

The clear glass conical lamp: with Christopher
Sheppard, London.
Plesch Collection, U.K. (no. AGv 21), acquired from
the above, 1994.
The Plesch Collection of Ancient Glass; Christie's,
London, 28 April 2009, lot 2.
The pale green glass flask:
Lt. Gen. A. H. L. F. Pitt-Rivers Collection, reputedly
acquired from Lawrence circa 1880s.
The Pitt Rivers Museum, Dorset.
Sotheby's, London, 1965.
Plesch Collection, U.K. (no. AGv 17C), acquired
from the above.
The Plesch Collection of Ancient Glass; Christie's,
London, 28 April 2009, lot 3.
The openwork jug handle:
Plesch Collection, U.K. (no. AGm 9.4), acquired in
the 1980s.
The Plesch Collection of Ancient Glass; Christie's,
London, 28 April 2009, lot 29.

•129

A ROMAN GREEN GLASS QUADRUPLE BALSAMARIUM EASTERN MEDITERRANEAN, CIRCA 4TH CENTURY A.D.

9½ in. (23.4 cm.) high

£4,000-6,000

PROVENANCE:

Dr. Leo Mildenberg, Zurich.
Plesch Collection, U.K. (no. AGv 23h), acquired
from the above, 1973.
The Plesch Collection of Ancient Glass; Christie's,
London, 28 April 2009, lot 19.

EXHIBITED:

Broadfield House Glass Museum and The
Pilkington Glass Museum, *50th Anniversary
Exhibition of The Circle of Glass Collectors*, 1987-
1988.

LITERATURE:

*50th Anniversary Exhibition of The Circle of Glass
Collectors*, Broadfield House Glass Museum and
The Pilkington Glass Museum, 1987-1988, no. 6.



130

•130

A ROMAN AMBER GLASS AMPHORISKOS

CIRCA 3RD CENTURY A.D.

8 $\frac{7}{8}$ in. (22.6 cm.) high

£4,000-6,000

PROVENANCE:

with Christopher Sheppard, London.
Plesch Collection, U.K. (no. AGv 22h), acquired from the above, 1991.
The Plesch Collection of Ancient Glass; Christie's, London, 28 April 2009, lot 32.



131

131

A ROMAN FACET-CUT GREEN GLASS JUG

CIRCA 4TH CENTURY A.D.

9 $\frac{1}{8}$ in. (23.8 cm.) high

£10,000-15,000

PROVENANCE:

Karl Löffler, Cologne.
The Late Herr Karl Löffler, Cologne, Sotheby's, London, 20 November 1987, lot 28.
The Benzian Collection, U.K.
The Benzian Collection of Ancient and Islamic Glass, Sotheby's, London, 7 July 1994, lot 152.
Antiquities, Christie's, New York, 8 June 2012, lot 139.

EXHIBITED:

Bonn, Rheinischen-Landesmuseum, November 1973-January 1974.
Cologne, Römisch-Germanischen Museum, 1976.
Cologne, Kleines Museum, Römisch-Germanischen Museum, 1982-1986.

LITERATURE:

D. von Böselager, et al., *Antiken aus Rheinischem Privatbesitz*, Cologne, 1973, p. 207, no. 343, pl. 156.141.
P. La Baum and J. Willem Salomonson, *Römische Kleinkunst, Sammlung Karl Löffler*, Cologne, 1976, p. 72, no. 260, pl. 38.3.
For a similar example see no. 60, p. 164 in Stern, *Roman, Byzantine, and Early Medieval Glass, 10 BC-700 CE*, Ernesto Wolf Collection.



132

•132

A MIGRATION PERIOD GLASS JUG
CIRCA 5TH-EARLY 7TH CENTURY A.D.

8¼ in. (21 cm.) high

£2,000-3,000

PROVENANCE:

with W. Bastiaan Blok, The Netherlands.
The Wunsch Foundation, New York, acquired from the above, 1999.
Property of the Wunsch Foundation, *Antiquities*, Christie's, New York, 8 June 2012, lot 171.



133

•133

A MEROVINGIAN GLASS BELL-BEAKER
CIRCA MID 6TH-EARLY 7TH CENTURY A.D.

5½ in. (13.1 cm.) high

£5,000-7,000

PROVENANCE:

Antiquities, Bonhams, London, 21 October 1999, lot 87.
with Christopher Sheppard, London.
The Wunsch Foundation, New York, acquired from the above, 1999.
Property of the Wunsch Foundation; *Antiquities*, Christie's, New York, 8 June 2012, lot 173.

The bell-shaped beaker is the most characteristic form of Merovingian glass. The straighter walls of this beaker would indicate a slightly later date to the more concave types. The base is centered by an applied opaque white knobbed terminal and there is an applied thin opaque white trail wound spirally below the rim. Cf. E. M. Stern, *Roman, Byzantine, and Early Medieval Glass*, Ostfildern-Ruit, 2001, no. 198 for a similar example.



134

•134

A MEROVINGIAN GLASS BOTTLE

CIRCA 6TH-7TH CENTURY A.D.

82 in. (20.8 cm.) high

£2,000-3,000

PROVENANCE:

with W. Bastiaan Blok, The Netherlands.
The Wunsch Foundation, New York, acquired from the above, 1999.
Property of the Wunsch Foundation; *Antiquities*, Christie's, New York, 8 June 2012, lot 172.



135

•135

TWO MEROVINGIAN GLASS BELL-BEAKERS

CIRCA MID 6TH CENTURY A.D.

4½ in. (11.4 cm.) high max.

£4,000-6,000

PROVENANCE:

with Sheppard & Cooper, London, 1995 (*Glass of the Dark Ages*, nos. 12, 13).
The Wunsch Foundation, New York, acquired from the above.
Property of the Wunsch Foundation; *Antiquities*, Christie's, New York, 8 June 2012, lot 178 and 179.

To create the spiral ribs on the taller beaker, the vessel is blown into a mold and then twisted. For a related example see no. 670 in D. Whitehouse, *Roman Glass in the Corning Museum of Glass, Vol. II*, Corning, 2001.

PROPERTY FROM A SWISS PRIVATE COLLECTION

***136**

AN EGYPTIAN POLYCHROME WOOD MUMMY MASK

NEW KINGDOM, 18TH DYNASTY, CIRCA 1550-1292 B.C.

9 in. (23 cm.) wide

£150,000-250,000

PROVENANCE:

Armand Trampitsch (1890-1975), Nancy, France.

Collection A. Trampitsch, Ader Picard Tajan, Paris, 26 November 1984, lot 274.

with Jean-Louis Domercq, Paris, 1988.

Acquired by the present owner from the above.

Anthropoid coffins appear sporadically during the Middle Kingdom, but already by the New Kingdom they become the most common type of coffin, completely replacing their rectangular predecessors. The typical construction comprised of a mummiform coffin, intricately decorated with text and funerary scenes with Underworld deities, and an inner coffin or board made of wood or cartonnage to cover the mummy.

Carved in the style of mid-Dynasty 18, this exceptionally finely carved face from a coffin lid bears the hallmarks of the reign of Queen Hatshepsut: wide, slightly tilting open and lively eyes with large pupils, elongated inner canthi, elegantly arching eyebrows, and a pleasant smile with drilled corners of the mouth. The face closely resembles the Osiride pillars of Hatshepsut's temple at Deir el-Bahri (compare for example Egyptian Museum inv. no. JE 56259 A and 56262), perhaps implying that this piece derived from the burial of an official of that reign. Remains of the blue and yellow striped headdress indicate the decoration of the remainder of the head, while a painted black chinstrap descends to the chin, underneath which a mortise is present for a beard, now missing. The red color of the face most likely indicates male gender of the coffin's owner, though red skin is occasionally encountered in funerary depictions of females as well. Although coffins of elite members of society in Dynasty 18 frequently feature eyes inlaid in metal and stone, the quality of carving on this example implies that its owner was of equally high status.





137

PROPERTY FROM A PRIVATE SWISS COLLECTION

***137**

AN EGYPTIAN GREEN FAIENCE SHABTI FOR PAKHAAS
LATE PERIOD, 30TH DYNASTY, CIRCA 380-342 B.C.

7 $\frac{7}{8}$ in. (20 cm.) high

£5,000-8,000

PROVENANCE:

Rockford College Art Collection, Illinois, USA, acquired in the 19th century.
Rockford College; Leslie Hindman, Chicago, 10 September, 2006, lot 329.
with Charles Ede, London, 2007.

There are many examples of shabtis of the General Pakhaas in both museum and private collections. There is some confusion about whether the tomb was discovered in the 1840s at Giza or Saqqara- the Cairo catalogue records mention Saqqara, but there are other indications that the tomb was found at Giza, see C.M. Zivie-Coche, *Giza au Premier Millenaire*, Boston, 1991, p.304. For similar examples, cf. J.-F. Aubert, *Statuettes égyptiennes*, Paris, 1974, pl. 64, fig. 152.



138

PROPERTY FROM A PRINCELY COLLECTION

•138

AN EGYPTIAN BLUE AND YELLOW GLASS HYBRID AMULET
PTOLEMAIC-ROMAN PERIOD, CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D

22 in. (5.5 cm.) high

£2,000-3,000

PROVENANCE:

The Groppi Collection, Switzerland, acquired in the 1920s-1940s.
The Groppi Collection, Christie's, London, 26 April 2012, lot 92.

The amulet is in the form of a syncretistic deity composed of a dwarf's body with a ram's head, falcon's wings and tail in opaque blue glass, with the remains of a yellow disc and crescent moon headdress. Cf. C. Andrews, *Amulets of Ancient Egypt*, London, 1994, p. 37, no. 33c, for a similar amulet dating from the Late Period.



PROPERTY FROM A PRIVATE SWISS COLLECTION

***139**

AN EGYPTIAN GOLD-INLAID BRONZE OSIRIS

LATE PERIOD, 26TH-30TH DYNASTY, CIRCA 664-332 B.C.

5 $\frac{7}{8}$ in. (14.8 cm.) high

£30,000-50,000

PROVENANCE:

Museum of Fine Arts, Boston (accession no. 12.597), gifted from the Estate of Henry Williamson Haynes, through Miss Sarah H. Blanchard, 1912.

Property of the Museum of Fine Arts, Boston; *Antiquities*, Sotheby's, New York, 6 December 2006, lot 160 (part).

with Charles Ede, London, 2007.

***140**

AN EGYPTIAN GOLD-INLAID BRONZE ISIS AND HORUS

PTOLEMAIC PERIOD, CIRCA 332-32 B.C.

13 in. (33 cm.) high

£250,000-350,000

PROVENANCE:

with Piero Tozzi (1882-1974), New York, acquired by 1953.

Antiquities, Sotheby's, New York, 18 June 1991, lot 19.

with Charles Ede Ltd, London, 2004.

The impressively sized goddess is represented seated with her feet resting on a trapezoidal plinth, clad in a tightly-fitted dress, with broad gold inlaid collar and eyes, her tripartite wig with finely echeloned curls, and vulture headdress crowned with a modius of uraei supporting cow horns framing a sun-disc. She is shown offering her left breast to her separately-cast divine son Horus seated on her lap, wearing a cap-crown fronted by a uraeus and the side lock of youth.

Her large eyes with round pupils, squared chin, and full round breasts reflect the style of Ptolemaic portraiture of queens. In particular, the treatment of the echeloned wig, with each curl in almost a teardrop shape, is reminiscent of royal statuary in stone of 1st century B.C. date, especially portraits attributed to the famous Cleopatra VII (compare Turin Museo Egizio 1385, Walker and Higgs, *Cleopatra of Egypt from History to Myth*, British Museum 2001, p. 168; see also Mariemont E 49, op. cit. fig. 5.6, also featuring a circle of uraei). Similar curls and treatment of the vulture crown may also be noted in a slightly earlier faience statuette of Isis (British Museum EA 20549, Walker and Higgs pp. 104-5). The face and wig of Isis are stylistically comparable to a slightly larger Ptolemaic silver cult statue of Isis-Hathor found in 1918 near the Sacred Lake at Dendera, while the treatment of the rounded, plump body of the of Horus sitting on his mother's lap resembles that of the silver statuette of the child god Ihy from the same cache (Sylvie Cauville, "Les statues cultuelles de Denderah d'après les inscriptions pariétales." *BIFAO* 87 (1987): 73-117).

According to the myth Isis was the sister-wife of Osiris. After his defeat and murder at the hands of his enemy Seth, Isis uses her magic to revive his sexual member and becoming pregnant. She then flees to the marshes of the Delta where she gives birth to her son Horus, the rightful heir to the kingdom of Egypt. Representations of Isis nursing her son Horus were hugely popular in Egypt, from votive bronze figures to small amulets, showing how important her cult was in particular during the Late Period. Even when new religions are introduced to Egypt during the Ptolemaic and Roman periods, her popularity continues to grow and with time she becomes assimilated with Aphrodite / Venus, also arguably the most popular female deity of the Greek and Roman pantheon.





141

PROPERTY FROM AN AUSTRIAN PRIVATE COLLECTION

***141**

A VINCA TERRACOTTA SEATED FEMALE FIGURE
NEOLITHIC PERIOD, CIRCA 5TH MILLENNIUM B.C.

6⅞ in. (17.5 cm.) high

£15,000-25,000

PROVENANCE:

with Richter Gallery, Wiener Neustadt, Austria, 1970s.
Private collection of Mr D. J., acquired from the above in the 1970s; thence by descent to the current owner.

The Vinca culture represented one of the earliest settled farming communities of southeastern Europe, dating from the 7th-5th Millennium B.C. The best known site is that of Vinca-Belo Brdo, 15 km from modern-day Belgrade, first excavated in 1908 by Miloje Vasic. The Vinca period saw the development of unprecedented levels of settlement in terms of size and density in Neolithic Europe.



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***142**

A VINCA TERRACOTTA STANDING MALE FIGURE
NEOLITHIC PERIOD, CIRCA 5TH MILLENNIUM B.C.

6½ in. (16.6 cm.) high

£7,000-9,000

PROVENANCE:

with Richter Gallery, Wiener Neustadt, Austria, 1970s.
Private collection of Mr D. J., acquired from the above in the 1970s; thence by descent to the current owner.



PROPERTY FROM THE LIGABUE FAMILY COLLECTION

***143**

A LEVANTINE BRONZE AND WOOD AXE
MIDDLE BRONZE AGE, CIRCA 2000-1500 B.C.

21 in. (53.3 cm.) long.
Blade: 5 in. (12.7 cm.) long

£5,000-7,000

PROVENANCE:

Fine Antiquities, Christie's, London, 13 and 14 December 1983, lot 94.
Dr Giancarlo Ligabue (1931-2015), Venice, acquired from the above.

LITERATURE:

G. Ligabue, *L'Armata Scomparsa di Re Cambise*, Venice, 1990, p. 79.

This type of fenestrated axe is prevalent in graves in western parts of the Near East, although sporadic examples have also been found in Egypt and the Aegean world. See J. Maran, 'Near Eastern Semicircular Axes in the Late Bronze Age Aegean as Entangled Objects', in *Ein Minoer Im Exil: Festschrift Für Wolf-Dietrich Niemeier*, Bonn, 2015 for the analysis of a similar example found at the Mycenaean tholos tomb of Vapheio. For another example in the Metropolitan Museum of Art cf. O. W. Muscarella, *Bronze and Iron*, p. 386, no. 510.



***144**

A CANAANITE COPPER ALLOY AND SILVER SHEET WARRIOR DEITY

MIDDLE BRONZE AGE II, CIRCA 1700-1500 B.C.

7¼ in. (18.5 cm.) high

£20,000-30,000

PROVENANCE:

with Phoenicia Oriental Bazaar, Lebanon, July 1968.
Dr Giancarlo Ligabue (1931-2015), Venice, acquired from the above.

For other examples of similar round-cast idols classed as 'Warriors with plumed helmets' cf. O. Negbi, *Canaanite Gods in Metal*, Tel Aviv, 1976, pp. 16-17.



145

PROPERTY FROM THE ESTATE OF NICOLAS KOUTOULAKIS

•*145

A BACTRIAN CHLORITE MACEHEAD

CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.

4½ in. (11.3 cm.) wide

£2,000-3,000

PROVENANCE:

Nicolas Koutoulakis (1910-1996), Paris and Geneva; thence by descent to the present owner.

The mace head is decorated with multiple grotesque male heads with protruding eyeballs set in deep sockets, with flared nostrils and framed by wild hair. Similar iconography with variations, such as with horns or snakes emerging from the chin or from the hair, can be seen in many Bronze Age seals from Bactria-Margiana. The depictions are an abbreviated version of an elaborate motif of a horned and winged creature, shown with a human body with arms terminating in snakes or holding snakes. Although the meaning of the snake-holder creature is unclear, the motif may derive from the earliest mythological ideas of mankind as the so-called "Master of animals". For a bronze stamp seal with the anthropomorphised snake-holder creature, as well as a full discussion on the iconography, cf. fig 4. in S. Winkelman, *Some thoughts about the wild haired snake-man on BMAC-seals*, Halle, 2016.



146

PROPERTY FROM THE LIGABUE FAMILY COLLECTION

*146

TWO BACTRIAN COPPER ALLOY AXE HEADS

CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.

6 in. (15.3 cm.) high max.

£5,000-7,000

PROVENANCE:

with Elie Borowski, Basel.

Dr Giancarlo Ligabue (1931-2015), Venice, acquired from the above prior to 1988.

LITERATURE:

G. Ligabue and S. Salvatori, *Battriana, una antica civiltà delle oasi dalle sabbie dell'Afghanistan*, Venice, 1988, p. 229 and p. 235.

(2)



PROPERTY FROM A ROYAL COLLECTION

147

A BACTRIAN COPPER ALLOY FIGURAL COSMETIC VESSEL

CIRCA LATE 3RD-EARLY 2ND MILLENNIUM B.C.

51 in. (12.9 cm.) high

£60,000-80,000

PROVENANCE:

Collection X..., *Bronzes et Terres Cuites du Louristan et de la Caspienne*, Boissigirard & Associates, Hôtel Drouot, Paris, 26 September 1980, lot 76. Japanese art market, 1997.

Acquired by the present owner from the above in 2015.

EXHIBITED:

Palace Museum, Beijing, *Treasures from the Al Thani Collection: Masterpieces from a Royal Collection*, 17 April 2018 - 17 June 2018.

LITERATURE:

Treasures from the Al Thani Collection: Masterpieces from a Royal Collection, The Forbidden City Publishing House, 2018, Vol. II, p. 166, no. 59.

The Bactrian camel, distinguished by its two humps, had been domesticated since the late 3rd Millennium B.C. and appears in numerous forms in the artistic repertory of western Central Asia, its native habitat. The camel was recognised as a prominent status symbol of the ruling elite and was used as a subject for small decorative animal figurines and theriomorphic containers for cosmetics, as with this example. The two humps of the camel have been elongated into tall cylinders, which would have contained the applicator tips or lids for the precious cosmetic preparations. This cosmetic material was likely black paint made of a lead-based paste, which was stored in the belly of the animal. For a related example, see no. 11 in H. Pittman, *Art of the Bronze Age: Southeastern Iran, Western Central Asia, and the Indus Valley*.

THE VIDAL APPLIQUES

PROPERTY FROM THE ESTATE OF NICOLAS KOTOUKAKIS

***148**

AN ACHAEMENID GOLD APPLIQUE OF A LAMASSU IRAN, REIGN OF ARTAXERXES II, 404-359 B.C.

9 in. (23.1 cm.) high

£100,000-150,000

PROVENANCE:

Reputedly excavated in Hamedan, Iran in 1920.
Maurice Vidal collection, New York, prior to July 1948.

EXHIBITED:

Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières, Musée Cernuschi, Paris, 23-31 July 1948.

LITERATURE:

A. Upham Pope, *Illustrated London News*, 17 July 1948, pp. 57-59.
Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières, Paris, Musée Cernuschi, 1948, p. 36, no. 56 (exhibition catalogue).
M. T. Mustafavi, *The Historical Monuments of Hamadan and a Chapter concerning Avicenna*, Teheran, 1953, pp. 140-141, figs 47, 48.
H. J. Kantor, "Achaemenid Jewelry in the Oriental Institute," *Journal of Near Eastern Studies*, vol. 16, no. 1, 1957, p. 18, no. 94.

This exquisite applique of a lamassu, together with the following lot, was exhibited at the Musée Cernuschi, Paris, in 1948, as part of a magnificent find of Achaemenid gold objects, comprising twenty-three pieces reputedly found together in Hamedan, Iran, in 1920.

Greek travellers and historians, such as Diodorus Siculus and Quintus Curtius, told staggering stories of the lavish use of gold in Achaemenid Persia, both for personal adornments and for court furniture. According to Diodorus Siculus, Alexander the Great plundered the palace buildings of Persepolis for a treasure of precious metals estimated to be almost 2500 tons (*Bibliotheca Historica* 17.71.1-6). The representations of jewellery, such as necklaces, armlets and vessels found on the Persepolis reliefs confirm the likelihood of these accounts.

The appliques were reputedly found along with two gold inscription plaques, which establish the approximate dating to the reign of Artaxerxes II, the Achaemenid King of Persia who reigned 404-359 B.C. Although the exact use of the appliques cannot be determined, these motifs may have been applied to furniture, such as doors or shields. The applique would have been affixed by means of narrow tongues along the edges, which were used to slot the piece in to the final product. This applique is closely related to the imposing winged figures which guard the 'Gate of All Nations' at the top of the main stairway to the Persepolis platform, see no. 606 in P. Amiet, *Art of the Ancient Near East*, New York, 1980. These figures are named lamassu and refer to a protective deity with an apotropaic function, which would support their probable use as decoration on doors. The pose of the lamassu is characteristic of Achaemenid art and is generally interpreted as a gesture of adoration.



Illustrated London News, 17 July 1948





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***149**

AN ACHAEMENID GOLD APPLIQUE OF A WINGED BULL

IRAN, REIGN OF ARTAXERXES II, 404-359 B.C.

9 5/8 in. (24.4 cm.) high

£100,000-150,000

PROVENANCE:

Reputedly excavated in Hamedan, Iran in 1920.

Maurice Vidal collection, New York, prior to July 1948.

EXHIBITED:

Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières, Musée Cernuschi, Paris, 23-31 July 1948.

LITERATURE:

A. Upham Pope, *Illustrated London News*, 17 July 1948, pp. 57-59.

Iran: pièces du Musée de Téhéran, du Musée du Louvre et de collections particulières, Paris, Musée Cernuschi, 1948, p. 36, no. 55. (exhibition catalogue).

M. T. Mustafavi, *The Historical Monuments of Hamadan and A Chapter concerning Avicenna*, Teheran, 1953, pp. 140-141, figs 47, 48.

H. J. Kantor, "Achaemenid Jewelry in the Oriental Institute," *Journal of Near Eastern Studies*, vol. 16, no. 1, 1957, p. 18, no. 94.

His Imperial Majesty, M. R. Pahlavi, 'A glorious past: a shining future by the Shah of Iran,' in *Life International*, 29 July 1963, p. 36 and magazine front cover.

This magnificent winged-bull embodies the distinctive style of Achaemenid applied art. The body of the bull is composed of graceful, highly stylised segments such as the repetitive spiral curls on the body and the concentric bands of the eyelid. As with the winged deity (previous lot), the beast is posed in a typically rhythmic manner with the forelegs stretched in front and the body transfigured by an upswept wing. Animal motifs feature heavily in the repertoire of the Achaemenid artistic tradition, with bulls and lions being associated with strength and power. Similarly, backward-looking animals, as with this example, can be seen modeled in a variety of mediums, cf. a silver vessel in the Teheran Museum with handles in the form of backward-looking ibex published in P. Amiet, *Art of the Ancient Near East*, New York, 1980, p. 458, no. 715.

The two Vidal appliques both showcase another distinctive feature of Achaemenid art, which is the marked uniformity between the applied arts and the major arts. Some of the monumental carved processional reliefs at Persepolis bear a striking resemblance to the gold appliques both thematically and stylistically, cf. nos. 706-708 of Persian heroes combating winged bulls in P. Amiet op. cit. and A27978 in the Oriental Institute Museum, Chicago, for a relief of a winged griffin. As H. J. Kantor notes in, "Achaemenid Jewelry in the Oriental Institute," *Journal of Near Eastern Studies*, vol. 16, no. 1, 1957, p. 2., "This (uniformity) is greater than in the arts of other ancient Near Eastern cultures...there is really no distinction between decorative and major art, save one of scale." Thus, these appliques not only exemplify the highest achievements of Persian goldsmiths, but also illustrate the full achievement of Achaemenid art as a whole.

The closest parallel for this applique is a roundel of a winged lion in the Oriental Institute Museum, Chicago, Inv. no. A28582, dating to the same period.



Life International, 29 July 1963, front cover



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150

PROPERTY FROM THE LIGABUE FAMILY COLLECTION

***150**

AN AMLASH POTTERY BULL RHYTON
IRAN, CIRCA EARLY 1ST MILLENNIUM B.C.

7½ in. (19 cm.) high

£7,000-9,000

PROVENANCE:

with Hadji Baba Ancient Art, London, 1963-1964.
Dr Giancarlo Ligabue (1931-2015), Venice, acquired from the above.

PROPERTY FROM A ROYAL COLLECTION

151

TWO WESTERN ASIATIC ROCK CRYSTAL AND GOLD SHEET AMULETS

CIRCA 2ND CENTURY B.C.-2ND CENTURY A.D.

1½ in. (4 cm.) Long Max.

(2)

£15,000-25,000

PROVENANCE:

U.s. Private Collection, North Carolina, Acquired Prior To 1992; Thence By Descent.

Property Of A North Carolina Private Collector; Christie's, New York, 3 June 2009, Lots 48 And 49.

EXHIBITED:

Palace Museum, Beijing, *Treasures From The Al Thani Collection: Masterpieces From A Royal Collection*, 17 April 2018 - 17 June 2018.

LITERATURE:

Feline: R. Symes, *Hardstones From The Ancient World*, December 6Th - 16Th 2000, No. 8 (Exhibition Catalogue).

Treasures From The Al Thani Collection: Masterpieces From A Royal Collection, The Forbidden City Publishing House, 2018, Vol. II, P. 110, No. 33.

The Roman Naturalist, Pliny, Writes That The Romans Believed That Rock Crystal Was Formed From Rain-Water And Snow (*The Natural History*, 37.9). Indeed, The Etymology Of The Word Crystal Comes From The Greek Word, "Kyrstallós," Which Derives From "Kyros," Meaning, "Frost, Cold, Icy". It Was Also Believed That The Transparent Appearance Was Linked To Purity And Virtue.

The Two Rock Crystal Amulets, Which Would Have Been Worn As Jewellery, Have Elaborate Gold Bands Decorated With Granulated Rosettes. The Zebu Also Has A Gold Mask With Similar Granulation Around The Eyes And Horns, With A Twisted Wire Band Along The Lower Edge. The Encircling Waist Bands On Both Animals Have Suspension Holes, Which Suggest That They Had Further Decorative Elements Suspended Below. For A Similar Small Lion Made Of Agate, Which Is Also Pierced Longitudinally, See D. Adams *Et Al*, *When Orpheus Sang, An Ancient Bestiary*, Paris, 2004, No. 73.

According To Athenaeus Of Naucratis (*Deipnosophistae* V, C201), In A Procession To Honour Ptolemy II, There Were Twenty-Six White Indian Oxen Which May Have Been Zebras (Humped Oxen). They Were Also Used In Later Roman Times As Arena Animals For The Amphitheatre.



151

OTHER PROPERTIES

152

A PAIR OF ACHAEMENID SILVER GILT EARRINGS

IRAN, CIRCA LATE 6TH-4TH CENTURY B.C.

2 in. (4.9 cm.) diam.

(2)

£5,000-7,000

PROVENANCE:

with Riyahi Gallery, London, prior to 1996.

Japanese art market, acquired from the above.

The embossed decoration on the flat part of the earrings shows the Egyptian god Bes holding two ibexes by the horns and above them two birds, perhaps storks. The image of the Egyptian deity Bes appears on a wide range of objects dating to the Achaemenid Empire. These objects demonstrate the appropriation of the Bes-image into the Achaemenid repertoire, perhaps indicating that the association with Bes as a protective deity was adopted as a counterpart for local deities. For a pair of similar earrings, cf. J. Curtis and N. Tallis (eds.), *Forgotten Empire, The World of Ancient Persia*, London, 2005, cat. no. 177.



152

PROPERTY FROM A PRINCELY COLLECTION

153

A PARTHIAN GOLD LEOPARD

IRAN, CIRCA 1ST CENTURY A.D.

13 in. (3.3 cm.) long

£8,000-12,000

PROVENANCE:

Antiquities Part II, Christie's, London, 10 and 11 July 1974, lot 361.

with Robin Symes, London, acquired from the above.



153

OTHER PROPERTIES

154

A JEWISH SASANIAN ROCK CRYSTAL DOME SEAL

IRAN, CIRCA 4TH-5TH CENTURY A.D.

15 mm. diam.

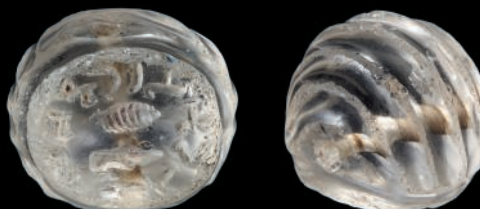
£10,000-15,000

PROVENANCE:

U.K. family collection, acquired in the 1970s.

Dome seals are characteristic of the Sasanian period, but this example was produced for the Jewish community living in Iran at the time and is engraved with the *lulav* (a frond of the date palm tree) and *etrog* (a citrus fruit) symbols connected to the *Sukkot* or Feast of the Tabernacles, a seven-day festival in the month of September commemorating the Exodus.

The seal is also inscribed along the edge for 'Huna son of Barna(?)'. While Huna is a well-attested name for the time, also mentioned in the Babylonian Talmud, Barna is not a known name and its reading remains uncertain. In his 1995 review of Jewish Sasanian seals S. Shaked lists fewer than thirty known examples, highlighting the exceptional rarity in comparison to the vast number of surviving Sasanian seals, cf. S. Shaked, 'Jewish Sasanian Sigillography', in *Res Orientales VII. Au Carrefour des Religions: Mélanges offerts à Philippe Gignoux*, Leuven, 1995, pp. 239-255.



154

(side view)

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156

PROPERTY FROM A PRINCELY COLLECTION

155

AN IRISH BRECCIATED BLACK AND WHITE STONE MACEHEAD
NEOLITHIC PERIOD, CIRCA 4TH-3RD MILLENNIUM B.C.

4½ in. (11.4 cm.) long

£6,000-8,000

PROVENANCE:

Said to have been found in Ireland.
Reverend Timothy Lee, Limerick, Ireland.
Edwin Richard Wyndham-Quin, 3rd Earl of Dunraven and Mount-Earl (1812-1871); thence by descent.
with K.J. Hewett (1919-1994), London.
Alistair McAlpine, Baron McAlpine of West Green (1942-2014), London,
acquired from the above, 1977 or later.
Catalogue of Irish Silver, Antiquities, Glass, Decorative Arts and Paintings at Slane Castle, County Meath, Sotheby's, Ireland, 12-13 May 1980, lot 117.
with Peter Sharrer Ancient Art, New Jersey.
Antiquities, Sotheby's, New York, 11 December 2002, lot 21.

EXHIBITED:

Limerick, The Limerick Public Library and Museum, 1911-1977.

LITERATURE:

R. Herbet, "The City of Limerick Public Library and Museum," in *North Munster Antiquarian Journal* 2, 1940, p. 83, no. 57.
A. MacGregor, ed., *Antiquities from Europe and the Near East in the Collection of The Lord McAlpine of West Green*, Oxford, 1987, p. 91, no. 6.15.

156

A CELTIC GOLD BRACELET
CIRCA 2ND-1ST CENTURY B.C.

3¾ in. (8.5 cm.) diameter

£6,000-8,000

PROVENANCE:

Reputedly found in Great Bromley, near Colchester in 1964 by Alan Chivers.
The Property of Alan Chivers, Esq; *Antiquities*, Sotheby's London, 1 December 1969, lot 70.
English private collection.
The Property of a Lady; *Antiquities*, Christie's, London, 25 April 2007, lot 188.

The bracelet was reputedly found in 1964 by Alan Chivers on his father-in-law's farm at Great Bromley, near Colchester, Essex, while he was preparing the ground for the planting of sugar beet.



157

A CELTO-IBERIAN GOLD TORQUE

CIRCA 4TH-1ST CENTURY B.C.

5½ in. (14.4 cm.) wide

£7,000-9,000

PROVENANCE:

Private collection, U.K., acquired in the 1960s; thence by descent.
Property from a Deceased Estate; *Antiquities*, Christie's, London, 13 May
2003, lot 254.

*Cf. H. Tait (ed.), 7000 Years of Jewellery, The British Museum, London, p. 78,
nos. 171-172 (British Museum inv. nos. PRB 1960.5-3.1 and 2); B. Cunliffe, The
Ancient Celts, London, 1999, p. 141, pl. 112; H. N. Savory, Spain and Portugal:
the Prehistory of the Iberian Peninsula, London, 1968, p. 251, pl. 57 for similar.*

158

A HELLENISTIC AMETHYST INTAGLIO WITH FORTUNA-NIKE
CIRCA 1ST CENTURY B.C.

5/8 in. (1.7 cm.) long

Ring size M

£6,000-8,000

PROVENANCE:

European collection, early 20th Century (based on the ring mount).
Antiquities including an English Private Collection of Ancient Gems, Part 1,
Christie's, London, 13 May 2003, lot 109.

For the type, cf. Richter, *Gems of the Romans*, p. 52, nos. 233-237; and Henig,
Corpus, p. 224, nos. 312 and 314.

160

A ROMAN GREEN JASPER MAGIC GEM WITH HELIOS IN HIS CHARIOT
CIRCA 2ND-3RD CENTURY A.D.

3/4 in. (2 cm.) long.

Ring size N.

£2,500-3,500

PROVENANCE:

European collection, late 19th Century (based on the ring mount).
U.K. art market.

For a similar scene cf. S. Michel, *Magische Gemmen*, Munich, 2001, p. 53, no. 47.

162

A ROMAN ONYX CAMEO WITH CHARIOT
CIRCA 2ND-3RD CENTURY A.D.

Cameo: 5/8 in. (1.5 cm.) wide

ring size N

£2,000-3,000

PROVENANCE:

European collection, late 20th Century (based on the ring mount).

The unusual scene shows a biga racing to the right with the vanquished foe lying on the ground in front with arms raised for protection. The slightly crude but very effective carving is typical of the late 2nd - early 3rd century production, cf. M. Henig, *The Content Cameos*, p. 75, no. 135.

164

A ROMAN BANDED AGATE INTAGLIO WITH MERCURY
CIRCA 1ST-2ND CENTURY A.D.

Intaglio: 5/8 in. (1.5 cm.) long

Ring size S

£2,500-3,500

PROVENANCE:

European collection, early 20th Century (based on the ring mount).
U.K. art market.

The standing god is depicted holding his caduceus and a large palm frond, wearing winged boots, a dog sitting by his side.

159

A ROMAN CARNELIAN INTAGLIO WITH TWO PROFILE HEADS
CIRCA 2ND-3RD CENTURY A.D.

Intaglio: 3/4 in. (2 cm.) long

ring size Q

£3,000-5,000

PROVENANCE:

European collection, late 19th-early 20th century (based on the ring mount).
U.K. art market.

The two beardless profile heads are shown wearing the laurel wreath, possibly suggesting a connection to the Imperial family. The practice of producing portraits with multiple members of the Imperial family together became common during the Antonine dynasty as a way to declare the succession line which, in this period, was by adoption rather than blood. For an intaglio showing Septimius Severus facing Caracalla and Geta see the State Hermitage Museum inv. no. 21653.

161

A ROMAN CARNELIAN INTAGLIO WITH CRAB AND FROG
CIRCA 1ST-2ND CENTURY A.D.

Intaglio: 3.8 in. (1 cm.) long

£1,000-1,500

PROVENANCE:

European collection, circa 1800-1820 (based on the fob seal).
U.K. art market.

For a garnet intaglio with frog, see J. Boardman et. al., *The Marlborough Gems*, 2009, no. 449. The crab and the frog can also be seen as talismans on magic gems cf. S. Michel, *Magische Gemmen*, Munich, 2001, p. 51, no. 45.

163

A ROMAN NICOLO INTAGLIO WITH EROS
CIRCA 1ST-2ND CENTURY A.D.

Intaglio: 5/8 in. (1 cm.) long

Ring size N.

£1,000-1,500

PROVENANCE:

English collection, mid-19th Century (based on the Victorian mourning ring mount).
Jewellery incorporating the Hercules Collection of Cameos and Intaglios,
Bonhams, London, 23 September 2020, lot 62.

Eros is shown dancing and holding aloft a pair of cymbals.

165

A ROMAN GOLD AND BANDED AGATE FINGER RING
CIRCA 3RD-4TH CENTURY A.D.

Hoop: 1 in. (2.5 cm) wide.

Ring size G

£3,000-4,000

PROVENANCE:

English private collection, acquired prior to 1990.
Acquired by the present owner from the above.

The intaglio engraved "EVC/EBI" for the name Eusebius.



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164



165

PROPERTY FROM A LONDON FAMILY COLLECTION

166

A GREEK GOLD FINGER RING WITH NIKE

CLASSICAL PERIOD, CIRCA EARLY 4TH CENTURY B.C.

.3.4 in. (2 cm.) wide

Ring size K

£8,000-12,000

PROVENANCE:

Romana McEwen (1935-2014) collection, London, formed in the 1970's and 80's.

For a similar ring in the British Museum see inv. no. 1842,0728.134.

167

A GREEK GOLD RING WITH LION

SOUTH ITALY, CIRCA 5TH CENTURY B.C.

¾ in. (2 cm.) across bezel

Ring size I

£7,000-9,000

PROVENANCE:

Romana McEwen (1935-2014) collection, London, formed in the 1970's and 80's.

The bezel with a prowling lion in high relief, the sides decorated with a row of ovolo in filigree beaded wire.

168

A ROMAN GOLD AND CARNELIAN INTAGLIO FINGER RING

CIRCA 1ST-2ND CENTURY A.D.

Intaglio: ⅝ in. (1.5 cm.) wide

Ring size D

£5,000-7,000

PROVENANCE:

Romana McEwen (1935-2014) collection, London, formed in the 1970's and 80's.

The intaglio is engraved with a lion and bull's head.

•169

TWO ROMAN GOLD RINGS

CIRCA 2ND-3RD CENTURY A.D.

Red jasper intaglio: 0.8 cm. wide

Onyx inlay: 0.7 cm. wide

Both rings: size F

(2)

£800-1,200

PROVENANCE:

Romana McEwen (1935-2014) collection, London, formed in the 1970's and 80's.

The red jasper intaglio is incised with a cockrel.

170

A BYZANTINE GOLD NECKLACE

CIRCA 6TH CENTURY A.D.

Chain: 33 in. (84 cm.) long

£10,000-15,000

PROVENANCE:

Romana McEwen (1935-2014) collection, London, formed in the 1970's and 80's.

The clasp is an openwork roundel with central raised boss and Greek inscription added in filigree reading "Zenobias". For a discussion of the different techniques used in pierced openwork jewellery of this period see B. L. Toth, 'The Six Techniques of Pierced Openwork Jewellery in Late Antiquity and Their Evolution', in *Intelligible Beauty*, London, 2010, pp. 1-12.



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

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(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

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(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

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(b) **As agent for a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit: <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the 'VAT refunds: what can I reclaim?' section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

1 WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the '**Subheading**'). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** within thirty days following the auction we can, at our option:
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In

all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's 'LIVE™', **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's 'LIVE™' instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International PLC, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

Subheading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the UK on their behalf. All shipments must be booked via Christie's Post-Sale Service Centre or Christie's Art Transport.

6. **Private buyers** who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christie's VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above.

If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using

the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

□ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

"5th Century B.C."

In our opinion this object dates from the

5th Century B.C.

"Probably 5th Century B.C."

In our opinion this object most probably dates from the 5th Century B.C., but there remains the possibility that it may be dated differently.

"Possibly 5th Century B.C."

In our opinion this object could be dated to the 5th Century B.C. but there is a strong element of doubt.

A lot left undated

In our opinion this object may not be of ancient date.

"After the Antique"

In our opinion this object was made relatively recently

(approximately in the past two hundred years) as a decorative copy in an ancient style, but not a deliberate forgery made with the intention to deceive.

With respect to Vases:

"Attributed to ..."

This vase has been attributed by a recognised authority in the field to the hand of a particular painter or workshop.

"Signed by ..."

This vase bears the signature of the named painter (or maker).

Labels

Wording on labels may be specified as part of the catalogue description.

CONDITION

Please note that descriptions of Lots in this catalogue do not include references to condition. Condition reports are available on request. Please contact the Antiquities department administrator.

EXPORT LICENCE REGULATIONS

Buyers are reminded that antiquities purchased in our sales are liable to either UK or EU export licence regulations. However, the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit may exercise its discretion to exempt lots from these requirements.

The Antiquities Department will be able to give you guidance in this respect and a list of lots requiring export licences will be on display during the public viewing.

In the event that a licence is required, buyers are advised to apply for export licences immediately after the sale to avoid delay.

U.S. TRADE RESTRICTIONS

Please note that Lots of Iranian origin are subject to U.S. trade restrictions which currently prohibit their import into the United States.

Similar restrictions may apply in other countries.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

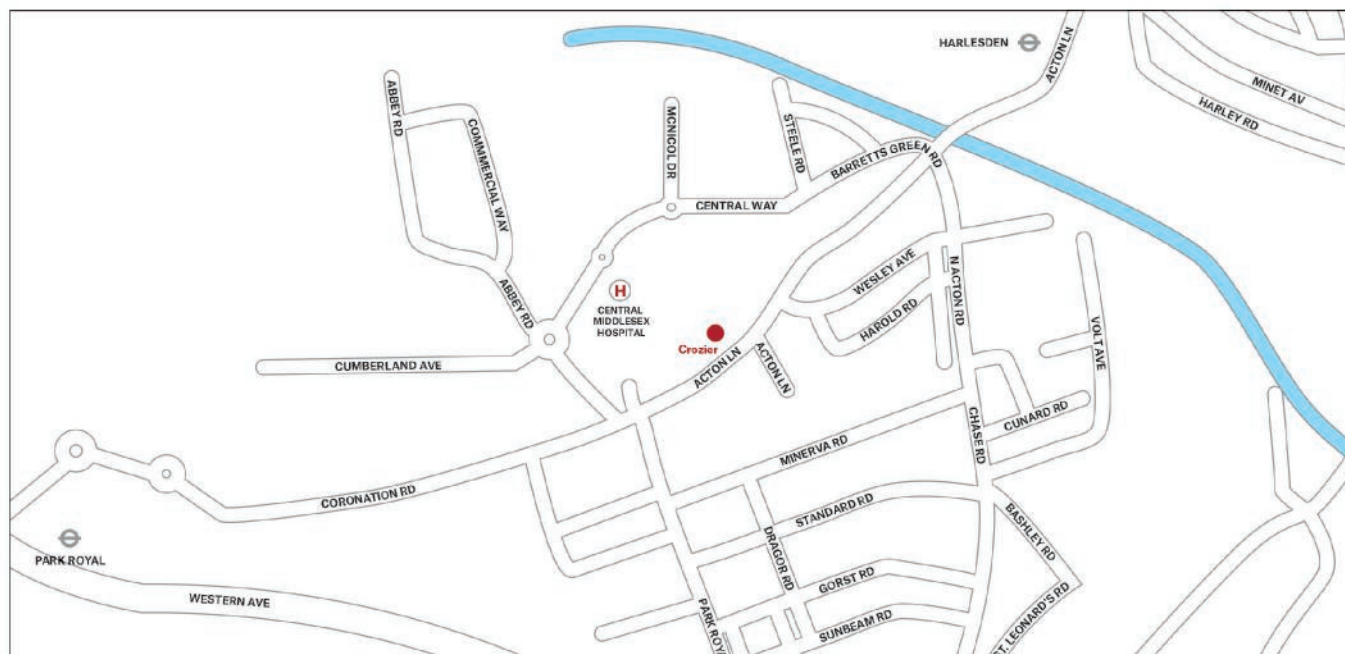
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.





MAYAN STONE HACHA OF A DIGNITARY

Pacific Slope region

ca. A. D. 550-950

Exhibited: New York, *Before Cortes: Sculpture of Middle America*,
Metropolitan Museum of Art, 30 September, 1970-3 January, 1971

Height: 32 cm (12,5 in.)

€180,000 - 225,000

**ARTE DEL CARIBE: THE FIORE ARTS COLLECTION
INCLUDING PRE-COLUMBIAN ART**

Paris, 13 September 2021

CONTACT

Fatma Turkkan-Wille
+33 (0)1 40 76 72 21

CHRISTIE'S



ASIAN ART

Paris, 8 December 2021

CONTACT

Tiphaine Nicoul
tnicoul@christies.com
+33 (0)1 40 76 83 75

VIEWING

5-7 December 2021
9, avenue Matignon
75008 Paris

COLLECTION OF MAURICE RHEIMS
(1910-2003)

AN EXCEPTIONAL AND HIGHLY IMPORTANT
BRONZE RITUAL OWL-FORM WINE VESSEL
AND COVER, ZUN

Late Shang dynasty, Anyang, 13th - 12th century B.C.
€400,000 - 800,000

CHRISTIE'S



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
A ROMAN TINNED COPPER CAVALRY PARADE HELMET
CIRCA LATE 2ND-EARLY 3RD CENTURY A.D.
11 in. (28 cm.) high
\$400,000-\$600,000

ANTIQUITIES

New York, April 2022

VIEWING

April 2022
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Hannah Fox Solomon
+1 212 636 2245
hsolomon@christies.com

CHRISTIE'S

ART. WORK.

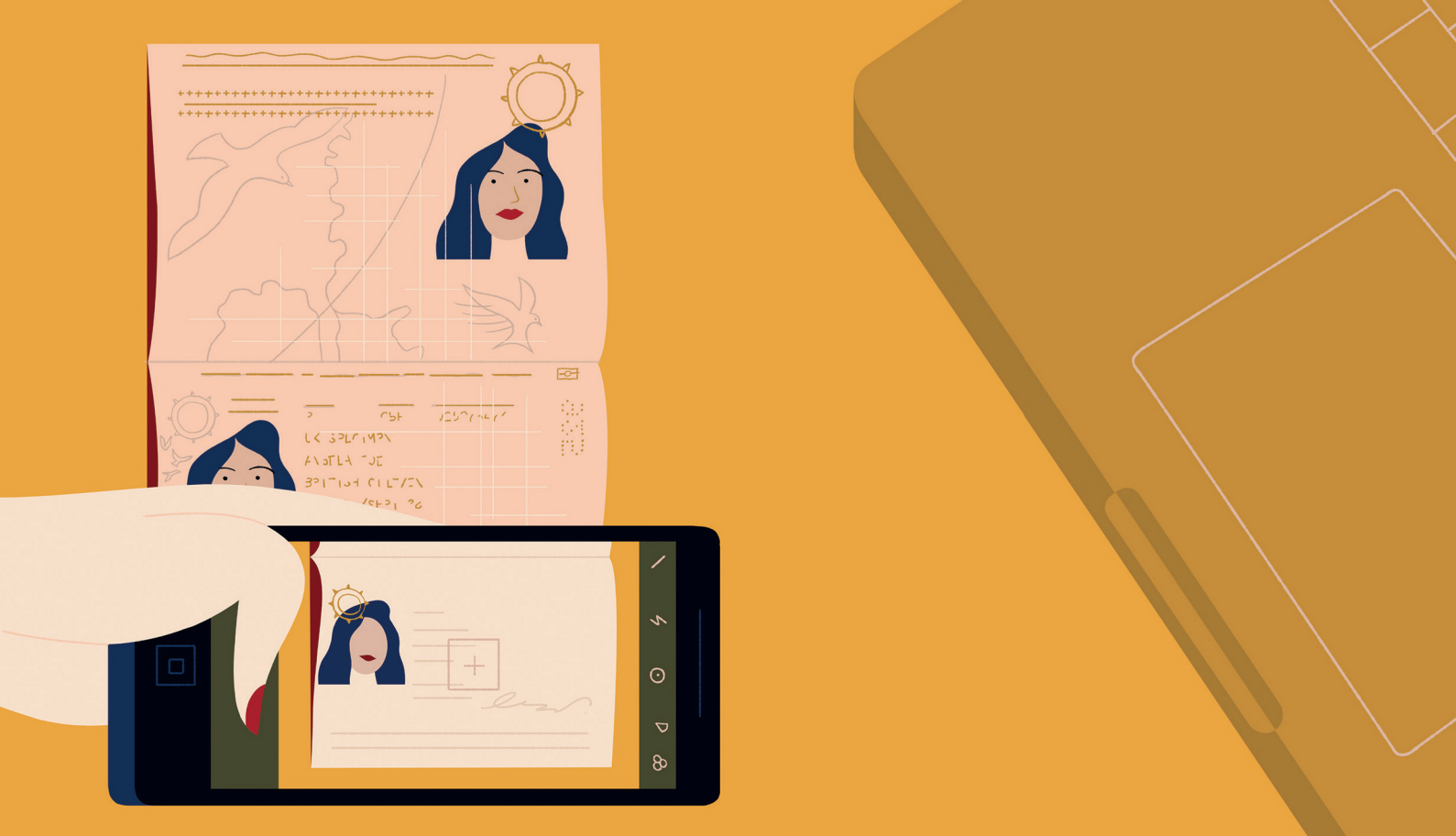
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IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

ANTIQUITIES

WEDNESDAY 2 DECEMBER AT 12.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: HANIEL

SALE NUMBER: 19876

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £450,000, 20% on any amount over £450,000 up to and including £4,500,000 and 14.5% of the amount above £4,500,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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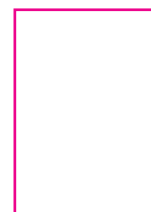
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